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## REVIEWS

*The Book of the Cartoons.* By the Rev. R. Cattermole, B.D. Rickerby.

This title is a prodigious misnomer—*The Book of the Cartoons!* as if it were a critical apocalypse, revealing all that man could comprehend on the subject; while it is little more than a set of amiable homilies, taking a mere pulpit view of these Pictures, and calculated to set off the piety of the author instead of their diversified merits. Writers should bethink them, that titles may be too seducing: when, by their means, expectation is set wide agape, it does not receive a crumb from a childish hand with all the equanimity of an elephant, but feels tempted to cravch the donor in resentment of the deception. Seeing the names of *Cattermole* and *Cartoons* together, we were filled with joyful hope of what such a partnership would produce: neither was the prefix of "Reverend" distasteful, as we deem works by professional painters apt to smell too much of the palette; and likewise know, that many of our best treatises on art are by clergymen, who have frequently dedicated the hours stolen from their vocation, or the leisure accruing from pluralities and sinecure charges, to the pursuit of higher objects than tithe-pigs, cricket-balls, or partridges. But the present volume, instead of answering our expectations and its name, proves the vanity of both: its prudent and proper title would have been, *Tracts on the Cartoons*, having altogether a religious aim and character: indeed, from the innumerable and abundant nature of its theological remarks, no less than its exclusive criticism, it deserves to be entitled a "Family Expositor" of the Cartoons, which we hope to see it named in a second edition.

Let us here offer some few suggestions as to the requisite nature of a critique so partially attempted. We do not, by any means, contend that, although the merits of these works are, in a great measure, pictorial, the Book of the Cartoons should be written with a paint-brush. Far otherwise: their subject being religious, we hold, that spiritual comment should precede and predominate, as due to its august character and importance; but surely this is no reason why the treatise should resemble the Tales of my Grandmother? Beyond all doubt, any volume of such discussion alone, on seven pieces of canvas, must degenerate through defect of matter into a very thin species of criticism; it will prove, for the most part, but a *variorum* edition of common places, or sad lip-labour, overstrained, far-sought, and fine-drawn interpretations. We may revert to the volume before us for an illustrative passage. Describing the Lame Man healed by Peter and John (Cartoon III.), our author expounds the pauper's simple grimace of astonishment and gratitude as follows: "What! (he seems to say) dare I hope that the Divine Compassion has at length visited me, who have been so long given over to a sense of helpless wretchedness, that in my despair I had come to concur in the opinion, that all diseases and deformities are the direct punishment of sin; and hence had concluded that my own careless calamity was the consequence of some inextinguishable offence—not of mine, indeed, unless it can have been committed in some previous stage of existence (!), but of my forefathers. O joy! am I

indeed yet to be redeemed within the pale of humanity in its completeness? How shall I be sufficiently grateful to God for his mercy?"—And does the poor Cripple's grin of half-credulous surprise express all this—the nice casuistic analysis of Original Evil included? if so, Lord Burleigh's nod was a trifle to it! But such may be taken as a spice of the absurdities which every author must commit who endeavours to inflate the subject-matter of a few pages into a work of imposing dimensions. The thread of his discourse becomes flimsy cobweb.

Now, it may be asked, how should he state the case as respects Raffael's Cartoons, without spinning his brain to such fragile lengths and fineness? Perhaps thus. Raffael, we have elsewhere shown, returned, ever and anon, to his primitive school, the Mystical, though he preserved but a loose connexion with it while led away by his "Loves of the Gods" (and of a few mortals moreover, such as Fornarina), his mythologic studies, and arabesques: this return is attested, in his latter days, by many works, among which his 'Transfiguration,' 'Spasimo,' 'Madonna di San Sisto,' and these very Cartoons, may be specified. He was here, what every poet, in whatever material, should not unseldom be, the lay-preacher to the people; setting forth the sublime truths of piety and morality, glorifying these sacred themes, by the appropriate exercise of his gift derived from heaven: no higher office pertains to that secular kind of inspiration called poetic genius. Raffael's power, as an orator to the eyes, was immense: his addresses, through them, to the feelings and the passions, were irresistible; he made more converts, from religious apathy to enthusiasm, by the silent eloquence of his pictures on sacred subjects, than the whole college of Cardinals by their brow-beating harangues and volumes of frigid persuasion. Witnesses mention to his praise the streams of admirers that flowed through Rome on the festival of *Corpus Domini*, towards St. Peter's, where the Tapestries were exhibited, and their humanizing, heart-wakening effect upon the most embezzled, automaton mob, as to spiritual concerns, either side the Apennines.

But it is not mob alone who are moved by these pictures: like all works of supreme genius, they impress and illumine both classes of mankind, the gentle as well as the simple. This is a criterion of mental excellence by which few authors besides Raffael and Shakespeare can bear to be judged. We should then, not admit, but require in any critique upon the Cartoons a special exposition of their value as resuscitations of Scripture scenes, making us by-standers to the miracles, presenting Evangelical History under its noblest forms and aspects, most attractive, most instructive. Such exposition might be as full as the critic pleased, always with proviso against a plethora of common-places. Neither should the subject be carded too much; tormented into a tissue of insubstantial senses and hypotheses—whipped into frothy heads of discourse, that one might blow away like thistle-down, or the fuzz off a dandelion. Our author must know, better than we, how the ordinary pulpit-practice of braying a text in the analytical mortar tends to reduce it to "dusty nothings," which the operator may deem peradventure sands of gold, but which, if thrown into our eyes, merely sets us asleep. Exaggeration, pious

sophistry, digressions, truisms, moaning interjections, and apostrophes—that gentle sort of methodistic fustian so favourite with our *Forcible Feebles*—are sure to follow any endeavour at making more of a subject than it fairly contains. It would drain the mind of a Jeremy Taylor, mangle all his wealth of erudition and imagination, to write a whole book on the Seven Cartoons, did he corner himself up in their religious merit—he would become tautologous, irrelevant, and tedious: how much more so, then, he who is no Jeremy Taylor? Ex. gr. at Cartoon IV. we are treated with a theological discussion whether God were too "relentless in his punishment of Ananias;" as if Raffael required a defence for adhering to the Bible! But the exotic was adopted through dearth of indigenous products.

Yet, strange enough, Mr. Cattermole omits a discussion, also religious, which might seem not only most appropriate, but essential, to his undertaking: we mean, the *peculiar* nature of Raffael's mystical spirit or genius for delineating to sight the sacred mysteries. Of this spirit, there are two kinds, the abstract and the dramatic: that which, in its religious pictures, excluded, and that which embraced, worldly thoughts and things as much as possible. Primitive Christian Art sought to concentrate the soul in meditation, to fix it upon the remote, the superhuman, the imaginary, upon its own visions of celestial greatness and goodness behind the frame, rather than upon the poor-painted surface, which could only present narrow and shallow views of its object—whose real use was to suggest and excite spiritual reverie. The Madonna-pictures, Crucifixes, and like works, forming the staple productions of Art under Cimabué and his predecessors, the paradisaical scenes of Fra Beato Angelico, the pandemonial of Orcagna, the altar-pieces of Perugino, with their motionless ordonnance of a throned Virgin and Saints each side, all bespeak the abstract mysticism distinguishing early art. Raffael belonged to this school neither by temper nor time of birth; art had then become very artistic; and his own genius was radically dramatic, that is, given to represent *action* and *movement*, with a force and effect which may even be denominated theatrical. Raffael excelled as a practician; real, natural, familiar objects, among which the living model was chief, furnished his powers admirable scope for display: moreover, he loved to withdraw the soul from vague contemplation, and settle it upon tangible, visible, definite things. These faculties, manual and mental, he carried into his religious delineations, so that mysticism from abstract, took in his hands the more worldly form of dramatic, to a pre-eminent degree. His youthful pictures, wherein he not only mimics, but copies, the Peruginesque arrangement, attitudes, expression, design, evince his close observation of actual life, and desire to portray it—to represent humanity under its various phases, rather than, like primitive artists, divinity. When skill of hand grew potent, the change of subject whereon to exercise it, from speculative to positive, from legendary to historic, from the proceedings of Saints and Angels to those of men and women, was a natural deflection in the progress of art: painters thought with the poet, that "the proper study of mankind is man." Thus, Scripture scenes were

bodied forth rather than the shadows of church Tradition, however supposed to be cast by substances; actual performers on the stage of life, such as St. Peter and St. John, rather than apocryphal, such as St. Longinus and St. George. Religious pictures intermixed more of this world with the other than had been the primitive proportion—mysticism, from being abstract, became dramatic. Examples, to be sure, of each species may find themselves under the reign of the other, but do not disturb the general character of each style. Raffael was the prince of dramatic painters, whether in subjects mystical or secular; and this, his power of holding the mirror up to nature, lends a most remarkable distinction to his works at Hampton Court. Whoever compares his second Cartoon, 'Christ's charge to Peter,' with Perugino's grand Sistine picture on the same subject, will perceive at once the difference between dramatic and abstract mystical delineation, as well as Raffael's singular felicity in the former style. Hence it is that, although his religious paintings never raise the spirit to so near a colloquy with supernatural Essences, nor absorb it into so fixed and earnest and single a feeling of devotion—although they can never be such shrines for the inmost cell of worship and heart-warm supplication, as the works of Fra Beato, Bellini, Perugino, and others who belong to the pure or abstract mystical school, yet, by their vivid presentment of Scripture scenes and incidents, where all the actors and accessories are grouped, set in movement, given their parts and characters, with such truth as to realize the subject, with such beauty as to ennoble our conceptions of it—they apparently unite us to the very times, making us witnesses of the very deeds, charming us into an enthusiastic love and belief of what we see, even recommending it to the incredulous or infidels. Here lies the great merit and genius of these pictures,—a genius wholly dramatic, arising from the artist's wonderful re-productive power over the past, as secular drama re-produces, in a poetic form, the absent. Dramatic mysticism ingratiate itself with us more than the other species, because more Protestant: not that we think the House of Convocation, or the Confessors of Augsburg, should decline being devout before a grand Bellini 'Madonna,' if perchance she gave them a turn that way: but religious pictures, like the Cartoons, having no tendency to produce image or saint worship in ignorant votaries, are of a less Romish nature; while they exhibit a plain sense agreeable to our communion, besides representing Biblical subjects instead of uncanonical, or (like Virgin-and-Saint pictures) Conventional.† We may add here, that their very division of our thoughts, and diversion of them from the one predominating sentiment which abstract mystical art delighted in, to a variety of objects, to the business and interests of life, to the beauties of form and artistic merits generally, render them more acceptable to the major part of beholders, the uncontentative and the unimaginative, who are those chiefly needing such spiritual benefit as pictures can impart.

Secondary and subordinate, but no less indispensable than any other element to the constitution of a work which blazons itself as the Book of the Cartoons, we hold to be—a thorough artistic discussion of these paintings. Otherwise, if the book were as big as the Bed of Ware, it must belie its title: not all the divinity in all the Doctors would sanctify the assumption. Nor is it with a few superficial dips into Raffael's profound art, as a gull fathoms the great deep,

† Of twenty-five Cartoons, which formed the original number, but three were symbolic, and not one represented a church legend, nor a conventional assemblage of sainted personages; yet a Pope commanded, a cardinal supervised, and a Papist executed them!

that such a title can be vindicated: either a modest one, we repeat, or a thorough discussion. Somewhat has been done in different treatises: very little in English, a good proportion in French and Italian, still more in German: our connoisseurs are like the rooks frequenting a sacred edifice, who perch, and strut, and caw about the exterior, but penetrate no farther than the air-holes and the crannies. Whatever of value is derivable from various sources, should be collated and condensed: analysis, at least as tasteful as diligent, of the Cartoons† themselves, should complete the body of artistic criticism requisite for such a work. It might follow or intersperse the religious commentary at the author's pleasure—we should prefer interspersing. It is not our province to make good Mr. Cattermole's deficit to his own engagement with the public, but what a paragraph or so can do towards supplying the forgotten half of his book, we shall contribute gladly.

*Cartoon I.—'The Miraculous Draught of Fishes.'* Gennesareth Lake fills the middle space; its farther shores, with a town and groups of people on them, furnish the background; its nearer, with three gigantic cranes, the foreground. Two boats, not far from the hither bank, and almost in line, taking up the whole picture-breadth, contain each three persons, to wit: Zebedee and his sons, James and John, who are drawing up a net; Christ, before whom Simon kneels, while Andrew rises wonder-stricken. The time chosen is compounded with marvellous skill of those several distinct moments which tell the whole story: delineation has, over language, this vast advantage of condensing power. We see the town whose synagogue had been preached in—the crowd that has been evaded—the boat that just sinks—the boat that will sink, to water-level—we see in St. John's attitude the partnership of the boats—we hear in St. Peter's most speaking gesture, "Depart from me, for I am a sinful man, O Lord;"—and in Christ's the solemn reply, "Fear not, from henceforth thou shalt catch men:" nay, the very birds flocking and screaming, proclaim that fishes have been caught by the shoal, that it is a Miraculous Draught indeed. As a specimen of picture story-telling, Art has no parallel, except in Raffael's other productions, whether we regard the grandeur of the subject, or its comprehensiveness and clearness of treatment: the cranes, by their familiar approach to man, declare the Asiatic clime, and the serene gray-bright tone of the picture, has a like geographical truth, besides harmonizing with the peaceful employment, and the solemn, yet glorious institution of the Apostleship. We cannot, however, go the length of our author's conceit, that "all nature seems hushed, as if in expectation of some great event," forasmuch as the said water-fowl are disturbing her with flap and clang, less sonorous, we judge, than so many swans of Caÿster. A critical objection has been raised against the small size of the boats, which six men of straw are almost sufficient to sink without any help from the fish. Richardson replies, not as Mr. Cattermole represents that "vessels of a larger bulk would have ungracefully filled up the space,"—for he had only to make them a little larger, and range them more aside instead of a line—but that had Raffael made the boats to suit the figures, his picture would have been all boat. Others allege that the smallness of the boats renders the miracle the greater, instead of rendering it rather no

† Incipient connoisseurs may require to be told, that Cartoon is merely the Italian augmentative, *cartone*, of *carta*, paper: being a thick, strong, multiple sheet, on which artists delineated what they meant to copy or have copied, for the most part, in the same size, on other surfaces, such as walls or tapestries. Certain artists, Giordano or Cortona, who agreed by the perch, may have dispensed with this preparative model, but their works so got up are, like all those done by contract, worth little or nothing.

miracle at all. Mr. Holloway upholds the buoyancy by "the thickness of their timbers": our author defends them by saying they were of trivial consequence to the development of the main idea. We ourselves only state the objection, because our notes are drawn up for the mass of visitors, whose natural criticism is apt to revolt most at what it can best judge of, the improbable, and to require an explanation of it. Perhaps the simple solution of the mystery may be this: that Raffael, by a mechanical *ruse* very common among artists, in order to give the figures of his group a grandiose air, diminished beyond truth their regulating standard of comparison, the boats beneath them. Michaelangelo, and after him Correggio, Parmegianino, the Caracci, did likewise; giving disproportionate smallness to the feet and extremities of their figures, that the trunks might swell from these modules to greater apparent dimensions. In this fine fraud, however, the Greeks alone were subtle enough to succeed; because they diminished their standard (the head) with daring certainty of taste up to the very limits, but not a line's breadth beyond: those moderns above-mentioned, even the Phidias of Gothic Art, had not "compasses in the eyes" delicate enough for so dangerous an experiment; and Raffael seems to have had so little genius for disingenuity, however lawful, that his single attempt, if it be one, is the most egregious failure of all. His departure from the Bible as well as probability, surprises still farther, "ships," (*πλοῖα*, *oneraria*, vessels of burden) not boats, being specified there. Nevertheless, we grant the fault, let it have sprung whence it may, not worth defence or discussion, except for the purpose aforesaid. This Cartoon is understood to be principally by Raffael's own hand. The skies, waters, and landscape are thought to betray Giovanni da Udine's assistance; the birds also, which are worthy of the pupil's craft, though beneath the master, whose taste should have modified a faithfulness to nature in those huge preposterous cranes, so unbefitting the dignity of the subject, however it might illustrate the scene, or please the populace. Such a degree of idealism was very practicable without detriment to the "certain air of seawildness" in the birds, as beautifully remarked by Richardson, or their use in serving to break "the parallel lines made by the boats and base of the picture." No person should expect to find a ravishing or splendid display of colour in works painted *alla tempera*: he must prepare himself for the reverse, when he considers likewise how much his own bloom would have suffered from three days under the dust, while these Cartoons lay there for threescore years. As regards this one, the flesh-tint is vigorous, the shadows grayish, deepening into black; St. Peter's green vesture refreshes the eyesight; Christ's white mantle has the peculiarity of reflecting itself red in the water, which no cognoscente has accounted for to any one's complete satisfaction but his own; the mantle cannot have faded into white, as its white appears full and of substantive texture from the handling, not a residual colour. Large smutches of greenish-yellow restoration, which must not be taken for original beauty-spots, on the sky and sea, defile the left side of the picture. Better design is

\* Without meaning an insult upon the reader's artistic erudition, let us explain the technical phrase here made use of: tempera, or distemper colours, are those *temperati* in water, mixed with glue, gum, or other viscous matter, to bind them, and make them adhere wherever applied. Quatremère de Quincy adds to this extract from Richardson, that "no other sort of work lends itself so well to a kind of executive improvisation, which neither oil nor fresco can admit." Again: that the "procedure demands hardness, and naturally urges the painter therein to come from the assurance he has of being able to return upon his work, much more easily than if it were oil, whether he wishes to correct his touch, harmonise his tints, or modify his forms."—*Vie de Raffael*.



rarely met with in Raffael, nor ever in any other modern artist, save the omnipotent draughtsman, Michaelangelo. We may point out this as a normal Cartoon for the due proportion to be kept between the *naked* and the *draped*, and the composition of them; enough of the former to animate the inert masses, enough of the latter to protect from offence the favourite and feeble virtue of our times—modesty.

**Cartoon II.—‘Christ’s Charge to Peter.’** On the shore of Tiberias Lake, where, after Resurrection, he met his disciples, Christ is delineated as uttering the words “Feed my sheep”; while he points with his right hand to a herd of these animals, and with his left has given the Keys to Peter, who kneels in front of the other Apostles. A creek of the lake separates the whole group from a hilly background with trees and edifices. As to the invention of this picture, good Protestants are scandalized on the score of the keys, which were not given Peter at this time, nor the power of them to him alone. But, perhaps, a sufficient answer is the question—how else was Raffael to tell the subject? Take away the Keys, and it would be unintelligible; nothing could explain it short of the antique resource—a label out of the mouth. Good Protestants will rejoin, Then let him not have taken such a subject. So we had lost the representation of a grand, fundamental Scripture incident! This we hold a still better reply than Mr. Cattermole’s, though his be no bad one: that Raffael gave the *Romish* version of the Bible,—which he could not well help, seeing none other existed; wherefore we must absolve him, however we condemn his picture. Fuseli objects, with some justice, to the allegorical sheep, though we think on wrong grounds; for their meaning is as little “obscure,” as little “ambiguous,” as if they were men with sheep’s-heads on; while the mixture of allegory and reality which takes place by their presence, seems to us the veritable spot from which nothing could cleanse the invention but a sheet of whitewash. Not that this were desirable. Doubtless it was tyrant necessity, in the shape of a Pope, compelled Sanzio to undertake an impossible subject; one that demanded from him either these heterogeneous animals, or a simple-looking crowd of followers instead,—i.e. drove him either to outrage common sense, or falsify Scripture, for there were no human followers. Raffael had great help from the cognoscenti of the Infallible College, but also, on several occasions, great harm. Other particulars, considered blots by Richardson, because they are ignoble, and beauties by those “heaven-born” critics, the million, because they are natural, may be mentioned: a house on fire, and linen drying on the hedges; as respects both which, for our part, we side against the world. It may serve to exercise the judgment of visitors, if we point out a few varieties of opinion held by connoisseurs about this Cartoon II. De Quincy pronounces it “très-certainement” one of the four most remarkable for design, effect, and colour; “plus certainement” of Raffael’s hand alone; giving it, in short, unlimited praise on every score. By Richardson it is singled out for the harmonic assemblage and exquisite treatment of its colours in the draperies: St. Peter has a yellow, St. John a red garment, the Apostle between, a yellow and red one, thus connecting the other two; but it has also, being of “changeable silk,” a bluish tint, which unites with the blue drapery of another Apostle who follows; between which, moreover, and the changeable silk, is a yellow garb with shadows bearing upon the purple, as those of St. Peter’s mantle incline to red. This chromatic modulation of colours, our admirer entitles “wonderful.” On the other hand, a most intelligent connoisseur, who took very precise note of these Cartoons lately, affirms:

that *Francesco Penni’s* hand is observable in the present work, especially in the *colouring of the draperies*; and that the flesh tints are too grey, not vivid, nor life-like.† Raffael beyond doubt, even according to Mengs, was never such a rainbow harmonist of hues as above represented: but on all hands the *chiaroscuro* in this picture is conceded fine, displaying broad and noble masses, which commence from the grand white simple stole of our Saviour. A clear green tone reigns sweetly over the landscape. Throughout the design is powerful. Artistically considered, there seems a want of that due balance between the naked and the draped compartments, so well kept in the first cartoon; the present being more a picture of drapery than of persons. Richardson had seen an early sketch, where even the Christ was clothed throughout: how much less of this world he appears as clad with a simple starry robe will be obvious. Perhaps the Apostolic drapery is too patrician as well as plenteous for such humble and poor individuals. This remark may be applicable to most of the Cartoons, but the first one. Parts of that before us have suffered. On the whole, however, it is well preserved: we hint the difference, to prevent amateurs expending their admiration upon wrong places.

**Cartoon III.—‘Healing the Cripple.’** Under the *Beautiful Gate*, or twisted pillars before Solomon’s Temple, Peter and John raise a lame man from the ground; while his looks, straining with expectation and surprise, those of another cripple, and of the by-standers, as well as the inspired confidence of the Apostles, tell most expressively that a Miracle is about to take place. Raffael’s power of representing a story by action and play of feature, which has been called dramatic power, but which, being silent drama, we might better designate pantomime, can scarce obtain too much praise: if ever faulty, it errs on the side of *over-expressiveness*, by the clearness and painful elaboration of opposite details treating the spectators as old children. He never, like Michaelangelo, forces imagination to expand by putting it to the stretch, but rather fills and satisfies it at its present dimensions. He who cannot always understand Michael may be nevertheless a man of genius; he who cannot always Raffael must be a blockhead. In composition, the painter of Urbino is nearly as supereminent as in dramatic genius. By composition we mean, not the original choice of particulars wherewith to body forth a subject, which rather appropriates the name of Invention, but the manner of putting together these particulars when chosen. Forms, or colours, or lights and shadows, may be thus put together; three departments exhibiting respectively Raffael, Titian, and Correggio, as the greatest composers: yet the word is usually limited to compositions of *forms* or *lines* alone, perhaps because most important, and that upon which the highest kind of painting—historical, to wit—depends for its effectiveness. Of the three great composers, Titian may be considered least peccable in his department: as his colours were seldom other than harmonious, whilst Correggio’s *clair-obscur* is sometimes spotty, often exaggerated, and Raffael’s linear composition not always pleasing; of which the present Cartoon furnishes an instance. Every surface cut up and broken like this into separate oblongs must offend the eye, were they beds of the garden of Eden. But Raffael’s genius for composition reduced his sin against it to a minimum: the separating columns are made *spiral*, and thus instead of the ordinary rigid profile which Poussin would have given them, display the sinuous line of beauty; besides adapting themselves more pliantly to the human forms among which they are mingled. We can find no better defence for

these meretricious pillars, suitable enough to the pomps and vanities of a Paul Veronese or a Rubens, but altogether unbecoming the severe grandeur of the sacred-historic style. Sticklers for Raffael rather than Right, excuse them as imitations of those sanctified deformities, the twisted columns\* which took wing, once upon a time, from the Temple of Jerusalem to Rome, like our Lady’s House and other pieces of volatile architecture from Palestine to Loretto, and various convenient places of Italy: but this at most excuses the painter, not the painting, which is so far defective. Perhaps here again we may recognize the mischievous suggestion or dictation of a *Porporato* or a pontifical dilettante: it is the sole example of decidedly impure taste throughout the works of Raffael Sanzio. Quatremère de Quincy imagines it owing to the tapestry purposes of the cartoons, for which columns so gorgeous would be well adapted: but why then are all the other cartoons as chaste, as severe in their ordonnance, as if they were adapted for sculpture? And how is the picture defended by degrading it into a perfect model for the garish manufacture of Flanders? Such argument would prove the Luxembourg Cartoons, painted by Rubens, better than those of Hampton Court, for they are filled with twisted columns, and festoons, and figures, as gorgeous in effect as a vineyard in the sun when the rites of Bacchus are raging. We much prefer to all similar excuses the stout assertion of old Jonathan Richardson, that Raffael’s *gewgaw portico* “makes one of the noblest pieces of architecture conceivable!” He criticises the two naked Boys, however, with far more discrimination than Hazlitt, who exclaims against the little Hercules in front as superfluous, though manifestly essential, both for contrasting the direction of the other forms, and the deadness of a draped mass behind him: he and the little Bird-carrier alone save this Cartoon from the charge against the second, that of sacrificing the animate to the inanimate objects, there being here so much drapery, and the said ostentatious columns coming forward as principals, instead of standing as accessories behind the figures. It was a more brilliant remark of the latter writer to call the two Cripples—“patriarchs of poverty”: they are idealised† to the exact point which divides the permissible from the chimerical. As regards workmanship: the Cartoon has been grievously injured by time and reparation; many of the colours have sunk altogether. This may explain the heavy tone of the shadows, as is most observable in the fine naked boy on the foreground; and explain the bad drawing of the principal Cripple’s arms. M. de Quincy suspects a great part of the execution to be Giulio Romano’s. Some portion is, however, admirable for colour and handling, as the head of the second Cripple, apparently finished by Raffael himself. Upon the *clair-obscur*, Fuseli pronounces that a more forcible and sublime effect would have been obtained from a cupola-light and pillars darkened on the foreground. Correggio or Rembrandt would, no doubt, have preferred this arrangement: for us, we sometimes think the Correggishque centralization of light rather apt to swallow up all other and higher attributes of historical painting. The Oxford Gallery pretends to have a three-quarter female *Head* from the lost Cartoons, but as it is a duplicate of the beautiful Dove-bearer’s in this picture, it can hardly be original.

\* Now decorating that colossal bazaar for trinkets, and toys, and precious stones—St. Peter’s.

† We have our scruples about a celebrated virtuoso’s expression, that their *effrayante vérité* is the type ideal of all human deformities. If they be so frightfully true they cannot well be ideal, because this would soften their truth; and if he means by ideal type, *unsurpassable conception*, we submit that one real human deformity very often goes beyond it.—*Vie de Raffael*, p. 304.

† Kunstreise durch England, von J. D. Passavant, 1833.

We must defer some further observations till next week.

*Memoirs of Sir Walter Scott. Vol. VI.*

(Second Notice.)

WE noticed, in our former article, the firmness of mind, and cheerfulness of animal spirits, which enabled Scott to wrestle so bravely with ruin, though it fell upon him at that period of life, when with most men the silver cord may be said to be slackened, and the golden bowl to show flaws, if not fractures, of Time's making. In the first extract with which we shall continue a history so deeply interesting, we find this blended strength and liveliness not forsaking their possessor, even when undergoing one of the severest trials of feeling, the breaking up of a well-accustomed and favourite establishment. The house in Edinburgh was to be given up: it is thus that Scott writes of his removal from it:

"Looked out a quantity of things, to go to Abbotsford; for we are fitting, if you please. It is with a sense of pain that I leave behind a parcel of trumpery prints and little ornaments, once the pride of Lady S.—'s heart, but which she sees consigned with indifference to the chance of an auction. Things that have had their day of importance with me I cannot forget, though the merest trifles. But I am glad that she, with bad health, and enough to vex her, has not the same useless mode of associating recollections with this unpleasant business. The best part of it is the necessity of leaving behind, viz. getting rid of, a set of most wretched daubs of landscapes, in great gilded frames, of which I have often been heartily ashamed. The history of them was curious. An amateur artist (a lady) happened to fall into misfortunes, upon which her landscapes, the character of which had been buoyed up far beyond their proper level, sank now beneath it, and it was low enough. One most amiable and accomplished old lady continued to encourage her pencil, and to order pictures after pictures, which she sent in presents to her friends. I suppose I have eight or ten of them, which I could not avoid accepting. There will be plenty of laughing when they come to be sold. It would be a good joke enough to cause it to be circulated that they were performances of my own in early youth, and looked on and bought up as curiosities.—Do you know why you have written all this down, Sir W.? You want to put off writing Woodstock, just as easily done as these memoranda, but which it happens your duty and your prudence recommend, and therefore you are loth to begin."

Scott's buoyancy of spirits, however, was to be yet more severely tasked: first, by tidings of the wretched health of his poor little grandson; next, by the decline and decease of his wife; and yet, during such periods of distress it was that Woodstock was finished, and that its author forced himself to complete an article on 'Pepys' Diary' for the *Quarterly Review*. But first comes an extract for which room must be made:—

"April 8.—We expect a *raid* of folks to visit us this morning, whom we must have *dined* before our misfortunes. Save time, wine, and money these misfortunes—and so far are convenient things. Besides, there is a dignity about them when they come only like the gout in its mildest shape, to authorize diet and retirement, the night-gown and the velvet shoe; when the one comes to chalk-stones, and you go to prison through the other, it is the devil. Or compare the effects of *Sieur Gout* and absolute poverty upon the stomach—the necessity of a bottle of laudanum in the one case, the want of a morsel of meat in the other. Laidlaw's infant which died on Wednesday is to be buried to day. The people coming to visit prevent my going, and I am glad of it. I hate funerals—always did. There is such a mixture of mummy with real grief—the actual mourner perhaps heart-broken, and all the rest making solemn faces, and whispering observations on the weather and public news, and here and there a greedy fellow enjoying the cake and wine. To me it is a farce of most tragical mirth, and I am not sorry (like Provost Coultier), but glad that I shall not see my own. This is a most unflinching tendency of mine, for

my father absolutely loved a funeral; and as he was a man of a fine presence, and looked the mourner well, he was asked to every interment of distinction. \* \* I saw the poor child's funeral from a distance. Ah, that *Distance*! What a magician for conjuring up scenes of joy or sorrow, smoothing all asperities, reconciling all incongruities, veiling all absurdities, softening every coarseness, doubling every effect by the influence of the imagination. A Scottish wedding should be seen at a distance—the gay band of dancers just distinguished amid the elderly group of the spectators—the glass held high, and the distant cheers as it is swallowed, should be only a sketch, not a finished Dutch picture, when it becomes brutal and boorish. Scotch psalmody, too, should be heard from a distance. The grunt and the snivel, and the whine and the scream, should all be blended in that deep and distant sound, which, rising and falling like the Eolian harp, may have some title to be called the praise of one's Maker. Even so the distant funeral—the few mourners on horseback, with their plaids wrapped around them—the father heading the procession as they enter the river, and pointing out the ford by which his darling is to be carried on the last long road—none of the subordinate figures in discord with the general tone of the incident—but seeming just accessions, and no more—this is affecting."

The following passages bring us to the catastrophe of his own home-tragedy—the death of Lady Scott:—

"May 6.—The same scene of hopeless (almost) and unavailing anxiety. Still welcoming me with a smile, and asserting she is better. I fear the disease is too deeply entwined with the principles of life. Still labouring at this Review, without heart or spirits to finish it. I am a tolerable Stoic, but preach to myself in vain.

Are these things then necessities?  
Then let us meet them like necessities.

"May 7.—Hammered on at the Review till my backbone ached. \* \*

"Abbotsford, May 16.—She died at nine in the morning, after being very ill for two days—easy at last. I arrived here late last night. Anne is worn out, and has had hysterics, which returned on my arrival. Her broken accents were like those of a child, the language as well as the tones broken, but in the most gentle voice of submission. 'Poor mamma—never return again—gone for ever—a better place.' Then, when she came to herself, she spoke with sense, freedom, and strength of mind, till her weakness returned. It would have been inexplicably moving to me as a stranger—what was it then to the father and the husband? For myself, I scarce know how I feel, sometimes as firm as the Bass Rock, sometimes as weak as the water that breaks on it. I am as alert at thinking and deciding as I ever was in my life. Yet, when I contrast what this place now is, with what it has been not long since, I think my heart will break. Lonely, aged, deprived of my family—all but poor Anne; an impoverished, an embarrassed man, deprived of the sharer of my thoughts and counsels, who could always talk down my sense of the calamitous apprehensions which break the heart that must bear them alone.—Even her foibles were of service to me, by giving me things to think of beyond my weary self-reflections.

"I have seen her. The figure I beheld is, and is not my Charlotte—my thirty years' companion. There is the same symmetry of form, though those limbs are rigid which were once so gracefully elastic—but that yellow masque, with pinched features, which seems to mock life rather than emulate it, can it be the face that was once so full of lively expression? I will not look on it again. Anne thinks her little changed, because the latest idea she had formed of her mother is as she appeared under circumstances of extreme pain. Mine go back to a period of comparative ease. If I write long in this way, I shall write down my resolution, which I should rather write up, if I could. I wonder how I shall do with the large portion of thoughts which were hers for thirty years. I suspect they will be hers yet for a long time at least. But I will not blaze cambric and crape in the public eye, like a disconsolate widower, that most affected of all characters. \* \*

"May 18.—Another day, and a bright one to the external world, again opens on us; the air soft, and

the flowers smiling, and the leaves glittering. They cannot refresh her to whom mild weather was a natural enjoyment. Cerements of lead and of wood already hold her; cold earth must have her soon. But it is not my Charlotte, it is not the bride of youth, the mother of my children, that will be laid among the ruins of Dryburgh, which we have so often visited in quietude and pastime. No, no. She is sentient and conscious of my emotions somewhere—somehow; where we cannot tell—how we cannot tell; yet would I not at this moment renounce the mysterious yet certain hope that I shall see her in a better world, for all that this world can give me. The necessity of this separation—that necessity which rendered it even a relief—that and patience must be my comfort. I do not experience those paroxysms of grief which others do on the same occasion. I can exert myself, and speak even cheerfully with the poor girls. But alone, or if anything touches me, the choking sensation. I have been to her room; there was no voice in it—no stirring, the pressure of the coffin was visible on the bed, but it had been removed elsewhere; all was neat, she loved it, but all was calm—calm as death. I remembered the last sight of her; she raised herself in bed, and tried to turn her eyes after me, and said with a sort of smile, 'You all have such melancholy faces.' These were the last words I ever heard her utter, and I hurried away, for she did not seem quite conscious of what she said—when I returned, immediately departing, she was in a deep sleep. It is deeper now. This was but seven days since.

"They are arranging the chamber of death; that which was long the apartment of conjugal happiness, and of whose arrangements (better than in richer houses) she was so proud. They are treading fast and thick. For weeks you could have heard a foot-fall. Oh, my God! \* \*

"The whole scene floats as a sort of dream before me—the beautiful day, the grey ruins covered and hidden among clouds of foliage and flourish, where the grave, even in the lap of beauty, lay lurking and gaped for its prey. Then the grave looks, the busy important bustle of men with spades and mattocks—the train of carriages—the coffin containing the creature that was so long the dearest on earth to me, and whom I was to consign to the very spot which in pleasure-parties we so frequently visited. It seems still as if this could not be really so."

"May 26.—I have not leisure to indulge the disabling and discouraging thoughts that press on me. Were an enemy coming upon my house, would I not do my best to fight, although oppressed in spirits, and shall a similar despondency prevent me from mental exertion? It shall not, by Heaven. This day and to-morrow I give to the currency of the ideas which have of late occupied my mind, and with Monday they shall be mingled at least with other thoughts and cares.—Last night Charles and I walked late on the terrace at Kaeside, when the clouds seemed accumulating in the wildest masses both on the Eildon Hills and other mountains in the distance. This rough morning reads the riddle. Dull, drooping, cheerless, has this day been. I cared not to carry my own gloom to the girls, and so sat in my own room, dawdling with old papers, which awakened as many stings as if they had been the nest of fifty scorpions. Then the solitude seemed absolute—my poor Charlotte would have been in the room half-a-score of times to see if the fire burned, and to ask a hundred kind questions. Well, that is over—and if it cannot be forgotten, must be remembered with patience."

The exertion to sustain his spirits, the steadfastness in his purpose of retrieving his fortunes, wrought well upon the author—and wrought speedily. Captain Basil Hall, whose luck it seems to be to journalize his friends when in the hour of decline and death, came in upon him "twenty-six days after the death of his wife;" and has set down Sir Walter's resignation, nay, the sparkles of occasional cheerfulness with which it was brightened, with his usual minuteness. An extract or two, however, from Scott's own pen must supersede the Captain's memoranda:—

"June 7.—Again a day of hard work—busy at half-past eight. I went to the Dean of Faculty's to a consultation about Constable, and sat with said

Dean and I they have as to express; speak when deeply in it. business, I who dressed the news after had almost sent me a went to the shilling to take; what "June 2 thermometer where I ret makes travel works to be a difference Blair-Adam though he v who to complain poor Charlo loved to see lovelly."

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Dean and Mr. J. S. More and J. Gibson. I find they have as high hope of success as lawyers ought to express; and I think I know how our profession speak when sincere; but I cannot interest myself deeply in it. When I had come home from such a business, I used to carry the news to poor Charlotte, who dressed her face in sadness or mirth as she saw the news affect me; this hangs lightly about me. I had almost forgot the appointment, if J. G. had not sent me a card; I passed a piper in the street as I went to the Dean's, and could not help giving him a shilling to play *Pibroch a Donuil Dhu* for luck's sake; what a child I am!"

"June 26.—Another day of unmitigated heat; thermometer 82°; must be higher in Edinburgh, where I return to-night, when the decline of the sun makes travelling practicable. It will be well for my works to be there—not quite so well for me; there is a difference between the clever nice arrangement of Blair-Adam and Mrs. Brown's accommodations, though he who is ensured against worse has no right to complain of them. But the studious neatness of poor Charlotte has perhaps made me fastidious. She loved to see things clean, even to Oriental scrupulosity."

During many previous months, it will be remembered that Scott had been employed on his 'Life of Napoleon.' Late in the year, he made a visit to London and Paris, for the purpose of enriching his store of materials. He had, however, entered into the society of friends and neighbours during the autumn. Here is an entry from his journal, dated Blair Adam:—

"August 29.—Besides Mrs. and Admiral Adam, Mrs. Loch, and Miss Adam, I find here Mr. Impey, son of that Sir Elijah celebrated in Indian history. He has himself been in India, but has, with a great deal of sense and observation, much better address than always falls to the share of the Eastern adventurer. The art of quiet, easy, entertaining conversation is, I think, chiefly known in England. In Scotland we are pedantic, and wrangle, or we run away with the harrows on some topic we chance to be discursive upon. In Ireland they have too much vivacity, and are too desirous to make a show, to preserve the golden mean. They are the Gascons of Britain. George Ellis was the first converser I ever knew; his patience and good-breeding made me often ashamed of myself going off at score upon some favourite topic. Richard Sharp is so celebrated for this peculiar gift, as to be generally called *Conversation Sharp*. The worst of this talent is, that it seems to lack sincerity. You never know what are the real sentiments of a good converser, or at least it is very difficult to discover in what extent he entertains them. His politeness is inconsistent with energy. For forming a good converser, good taste and extensive information and accomplishment are the principal requisites, to which must be added an easy and elegant delivery, and a well-toned voice. I think the higher order of genius is not favourable to this talent."

In none of his previous journeys was Scott received with such an excess of

Honour, love, obedience, troops of friends, as now attended him in London and Paris. But his notices of these personalities are slight, whereas he often appears to find it a relief to digress into general observations, and sound searching criticisms. Here is a passage touching the *property school* of historical novelists, which we quote with pride, having frequently ourselves insisted on the plain truths it contains:—

"October 18.—I take up again my remarks on imitators. I am sure I mean the gentlemen no wrong by calling them so, and heartily wish they had followed a better model. But it serves to show me *in speculo* my own errors, or, if you will, those of the style. One advantage, I think, I still have over all of them. They may do their fooling with better grace; but I, like Sir Andrew Aguecheek, do it more natural. They have to read old books, and consult antiquarian collections, to get their knowledge; I write because I have long since read such works, and possess, thanks to a strong memory, the information which they have to seek for. This leads to a dragging-in historical details by head and

shoulders, so that the interest of the main piece is lost in minute descriptions of events which do not affect its progress. Perhaps I have sinned in this way myself; indeed, I am but too conscious of having considered the plot only as what Bayes calls the means of bringing in fine things; so that, in respect to the descriptions, it resembled the string of the showman's box, which he pulls to exhibit, in succession, Kings, Queens, the Battle of Waterloo, Buonaparte at St. Helena, Newmarket Races, and White-headed Bob floored by Jemmy from Town. All this I may have done, but I have repented of it; and in my better efforts, while I conducted my story through the agency of historical personages, and by connecting it with historical incidents, I have endeavoured to weave them pretty closely together, and in future I will study this more. Must not let the back-ground eclipse the principal figures—the frame overpower the picture."

"Another thing in my favour is, that my contemporaries steal too openly. Mr. Smith has inserted in *Brambletye House* whole pages from De Foe's 'Fire and Plague of London.'

Steal! foh! a fco for the phrase—Convey, the wise it call.  
When I convey an incident or so, I am at as much pains to avoid detection, as if the offence could be indicted at the Old Bailey."

We have stepped (or steamed) across the channel, to gather a notice or two from the French Journal:

"In her great features, France is the same as ever. An oppressive air of solitude seems to hover over these rich and extended plains, while we are sensible, that whatever is the nature of the desolation, it cannot be sterility. The towns are small, and have a poor appearance, and more frequently exhibit signs of decayed splendour than of increasing prosperity. The chateau, the abode of the gentleman,—and the villa, the retreat of the thriving *negociant*,—are rarely seen till you come to Beaumont. At this place, which well deserves its name of the fair mount, the prospect improves greatly, and country-seats are seen in abundance; also woods, sometimes deep and extensive, at other times scattered in groves and single trees. Amidst these the oak seldom or never is found; England, lady of the ocean, seems to claim it exclusively as her own. Neither are there any quantity of firs. Poplars in abundance give a formal air to the landscape. The forests chiefly consist of beeches, with some birches, and the roads are bordered by elms cruelly cropped and pollarded and switched. The demand for firewood occasions these mutilations. If I could waft by a wish the thinnings of Abbotsford here, it would make a little fortune of itself. But then to switch and mutilate my trees!—not for a thousand francs. Ay, but sour grapes, quoth the fox. \* \*

"November 1.—I suppose the ravishing is going to begin, for we have had the Dames des Halles, with a bouquet like a maypole, and a speech full of honey and oil, which cost me ten francs; also a small worshipper, who would not leave his name, but came *seulement pour avoir le plaisir, la félicité, &c. &c.* All this jargon I answer with corresponding *blarney* of my own, for have I not licked the black stone of that ancient castle? As to French, I speak it as it comes, and like Doeg in Absalom and Achitophel—  
—dash on through thick and thin,  
Through sense and nonsense, never out nor in."

This was but a foretaste of what was to follow. "We have enough of ravishment. M. Maurice writes me that he is ready to hang himself that we did not find accommodation at his hotel; and Madame Mirbel came almost on her knees to have permission to take my portrait. I was cruel; but, seeing her weeping ripe, consented she should come to-morrow and work while I wrote. A Russian Princess Galitzin, too, demands to see me, in the heroic vein: 'Elle vouloit traverser les mers pour aller voir S. W. S.'; &c.—and offers me a rendezvous at

"S. W. S. stands very often in this Diary for *Sir Walter Scott*. This is done in sportive allusion to the following trait of Tom Purdie:—The morning after the news of Scott's baronetcy reached Abbotsford, Tom was not to be found in any of his usual haunts: he remained absent the whole day—and when he returned at night the mystery was thus explained. He and the head shepherd (who, by the bye, was also butcher in ordinary), Robert Hogg, (a brother of the Bard of Ettrick), had been spending the day

my hotel. This is precious tom-foolery; however, it is better than being neglected like a fallen skyrocket, which seemed like to be my fate last year."

It was during this visit to Paris that Scott made acquaintance with the author of 'The Pilot.' Our readers will remember the American's portrait of this scene; Sir Walter contents himself with describing the meeting in three lines; but these are sufficiently emphatic:

"Visited Princess Galitzin, and also Cooper, the American novelist. This man, who has shown so much genius, has a good deal of the manners, or want of manners, peculiar to his countrymen."

What will the "Travelling Bachelor," who has been lessening the Americans so "long and sore" upon delicate drawing-room tactics and precedences say to this?

After a few days of "outrageous civilities" on the part of the Parisians, we find Sir Walter in London again, freshened, he tells us, and (in spite of previous disclaimers) pleased with his tour and his welcome. In one more entry, relating to the distinguished persons of the time with whom he mixed, we must indulge ourselves:

"Lockhart and I dined at an official person's [?] where there was a little too much of that sort or flippant wit, or rather smartness, which becomes the parochial Joe Miller of boards and offices. You must not be grave, because it might lead to improper discussions; and to laugh without a joke is a hard task. Your professed wags are treasures to this species or company. Gil Blas was right in eschewing the literary society of his friend Fabricio; but nevertheless, one or two of the mess could greatly have improved the conversation of his *Commis*. Went to poor Lydia White's, and found her extended on a couch, frightfully swelled, unable to stir, rouged, jesting, and dying. She has a good heart, and is really a clever creature, but unhappily, or rather happily, she has set up the whole staff of her rest in keeping literary society about her. The world has not neglected her. It is not always so bad as it is called. She can always make up her circle, and generally has some people of real talent and distinction. She is wealthy, to be sure, and gives petit dinners, but not in a style to carry the point *à force d'argent*. In her case the world is good-natured, and perhaps it is more frequently so than is generally supposed."

"November 14.—We breakfasted at honest Allan Cunningham's—honest Allan—a len and true Scotsman of the old cast. A man of genius, besides, who only requires the tact of knowing when and where to stop, to attain the universal praise which ought to follow it. I look upon the alteration of 'It's hame and it's hame,' and 'A wet sheet and a flowing sen,' as among the best songs going. His prose has often admirable passages, but he is obscure, and overlays his meaning, which will not do now-a-days, when he who runs must read."

"November 18.—Was introduced by Rogers to Mad. D'Arblay, the celebrated authoress of *Evelina* and *Cecilia*,—an elderly lady, with no remains of personal beauty, but with a simple and gentle manner, a pleasing expression of countenance, and apparently quick feelings. She told me she had wished to see two persons—myself, of course, being one, the other George Canning. This was really a compliment to be pleased with—a nice little hand-some pat of butter made up by a neat-handed Phillis of a dairy-maid, instead of the grease, fit only for cart-wheels, which one is dosed with by the pound."

It will be difficult for the next, and final volume, to exceed in interest the one we must now close.

*Travels in Arabia.* By Lieut. J. R. Wellsted.  
(Second Notice.)

In Arabia, the place of honour is always given to age—not so in Albemarle Street or the Row. Among us, the great Sheikhs of publication, who recline voluptuously beneath their shady groves, while their literary herds browse in the desert, invariably give the preference to what is new;

on the hill, busily employed in prefixing a large S. for Sir to the W. S. which previously appeared on the backs of the sheep."

and, regardless of the sense, turn topsy-turvy whatever MSS. are placed in their hands, solely for the purpose of placing in the front whatever strikes the eye most with the glistening of novelty. To the influence of such guides we ascribe it, that while Mr. Wellsted's first volume commences with a journey made in 1835, the second falls back to 1829. This disregard of chronological order releases us from the obligation of following very scrupulously in our author's track: we feel ourselves quite at liberty to pass from his second volume to his first, and back again at our own discretion, so as to be able to give a connected view of those researches and excursions which are best viewed in conjunction, and which, embodied in such a manner as to exhibit their general results, are most likely to prove interesting and profitable to our readers.

In 1829, when the practicability of steam communication with India first began to be confidently urged, two vessels were dispatched by the Bombay government to survey the Red Sea; and to one of these, the *Palinurus*, our author was appointed in the following year. As the *Palinurus* was employed in surveying the upper or northern portion of the gulf, Mr. Wellsted found opportunities to visit Mount Sinai, of which he writes an agreeable account; but that part of the East has been, of late years, so often and so amply described, that we cannot, at present, devote to it any of our attention. We prefer turning to the original discoveries, made at a later period of the survey, when the vessel was engaged in examining the southern coasts of Arabia:—

"On the morning of the 6th of May, 1834, (says Mr. Wellsted,) we anchored in a short and narrow channel, joined, on the one hand, by a low rocky islet, and on the other by a lofty black-looking cliff, to which our pilots applied the designation of Hasan Goráb. Some ruins having been perceived on the summit of the latter, shortly after our arrival I proceeded to the shore, for the purpose of examining them. To avoid the swell, which rolled along the opposite side of the island, and produced a considerable surf against the seaward front of the cliff, as it rose up perpendicularly from the sea, we pulled into a small bay on the north-east side, where the water was much smoother. Landing on a sandy belt, which extended from the margin of the sea to the base of the hill, we found ourselves amidst the ruins of numerous houses, walls, and towers. The former are small, of a square form, and have mostly four rooms on a single floor. The walls appear to have been carried along the face of the hill in parallel lines at different heights; several towers also occur at unequal distances. The hill at this side, for one-third of its height, ascends with a moderate acclivity, and along the slope the ruins are thickly scattered. There are, however, no apparent remains of public edifices, nor are there any traces of arches or columns. The whole are constructed of fragments detached from the rock, and from the several patches which remain it appears that they must have been covered with cement; but owing to the action of the weather, both this and the mortar have almost entirely disappeared. From the traces yet left on the beach, the cement appears to have been obtained, as it is at present on many parts of the Arabian coast, by the calcination of coral. Hasan Goráb is about 500 feet in height, and its basis is a dark, greyish-coloured, compact limestone."

The discovery of legible inscriptions, in an obsolete character, was one certainly of great interest and value; and the zeal which prompted our author to have triple copies made of them, cannot be too highly commended. From a careful survey, he was led to conclude that Hasan Goráb is a place of extraordinary strength, both natural and artificial. It has also a double harbour, affording shelter in either monsoon. As to his conjectures respecting the ancient appellation of the place, we know not how to appreciate their justness, since he has

left us wholly in the dark in regard to its geographical position.

About a year later (in April, 1835), Mr. Wellsted made an excursion some distance from the coast, for the purpose of examining extensive ruins of at least an equally remarkable character as those just described. He started from the sandy cape, Ras el Aseida, and after experiencing the usual difficulties in making a bargain with the Bedowin camel-drivers, he quitted the sea-shore, and travelled by night across the territory of the predatory tribe of the Diyabi. At the distance of about ten miles from the sea, a ridge about four hundred feet high was crossed, and afforded a wide view of the surrounding country. The road onward lay along a broad valley, skirted on both sides by lofty mountains. Towards the sea, the eye could discover nothing but a waste of sandy hillocks:—

"So loosely is the soil here piled, (observes our author,) that the Bedowins assure me that they change their outline, and even shift their position with the prevailing storms. How such enormous masses of moving sand, some of which are based on extensive tracts of indurated clay, could in their present situation thus become heaped together, affords an object of curious inquiry. They rise in sharp ridges, and are all of a horse-shoe form, their convex side to seaward. Our camels found the utmost difficulty in crossing, and the Bedowins were so distressed that we were obliged to stop repeatedly for them. The quantity of water they drank was enormous; I observed on one occasion a party of four or five finish a skin holding as many gallons."

When the region of sand was passed, the arak and acacia trees, continually increasing in frequency and in size, furnished indications of the approach to fertility. The inhabitants of the valley also seemed to improve in politeness the higher it was ascended, although the shy and stubborn manners of their guides still filled our travellers with suspicions. The people, gazing with astonishment at the strangers, eagerly inquired who they were, and always received for answer from the guides, that they were Kafirs, going to Nakab el Hajar to look for treasure. At night, the guides took possession of the most comfortable quarters they could find, and left Mr. Wellsted and his companions to shift for themselves. They wandered about in the dark, and climbed the embankments of the cultivated fields, till the humanity of an old woman put an end to their torments, and provided them with a lodging. A good night's rest, after the fatiguing journey over sandy plains, prepared our author for the enjoyment of the scene which met his eyes in the morning, and of which he gives the following description:—

"Friday 1st May.—Although it was quite dark last night when we arrived here, and we could not but be aware, from the state of the ground we had passed over, that there must be abundance of vegetation, yet we were hardly prepared for the scene that opened upon our view at daylight this morning."

"The dark verdure of fields of dhurrah, dokhn, tobacco, &c., extended as far as my eyes could reach. Mingled with these, we had the soft acacia, and the stately, but more sombre foliage of the date palm; while the creaking of numerous wheels with which the grounds were irrigated, and in the distance, several rude ploughs drawn by oxen; the ruddy and lively appearance of the people, who now flocked towards us from all quarters, and the delightful and refreshing coolness of the morning air, combined to form a scene, which he who gazes on the barren aspect of the coast, could never anticipate."

A few hours' journey farther up the valley, through a populous country, the inhabitants of which uniformly treated our travellers with kindness and civility, brought them at last to the ruins of Nakab el Hajar, or the "Excavation in the rock." These ruins stand on a hill 800 yards in length, and about 350 at its extreme breadth, and divided by a shallow glen or hollow into two

nearly equal parts. The whole eminence is surrounded, at some distance above its base, by a massive wall, averaging from thirty to forty feet in height in those places where it remains entire. It is flanked by square towers at equal distances. The two entrances, situated at either extremity of the transverse valley, are likewise defended by square towers. Within the entrance, on the face of the building, was found an inscription, carefully cut in characters eight inches long; and we cannot but agree with Mr. Wellsted, that, in all probability, that inscription, when deciphered, will make known to us at once the founder of the edifice, with the date and object of its erection. An exact and authentic copy of such an inscription cannot, we think, be regarded in any other light than as a precious acquisition. Among the ruins of the interior, Mr. Wellsted observed what he thought to be the remains of a temple; but we must be content to fix our attention on the general character of the ruins, rather than on those ichnographical details in which fancy so often has the larger share. Let it suffice, then, to say, that the masonry of these ruins, consisting of large blocks of grey marble, admirably fitted together and cemented, appear like Cyclopean remains compared to the crumbling walls elsewhere found in Arabia. The Bedowins cannot believe that their ancestors could raise such edifices unassisted by hosts of genii. But let us hear our author on their merits:—

"The ruins of Nakab el Hajar, considered by themselves, present nothing more than a mass of ruins surrounded by a wall. But the magnitude of the stones used in its construction, and the perfect knowledge of the builder's art, exhibited in the style and mode of placing them together, with its towers, and great extent, would give it importance in any other part of the world. Here in Arabia, where, as far as is known, architectural remains are of rare occurrence, its appearance excites the liveliest interest. That it owes its origin to a very remote antiquity (how remote it is to be hoped the inscription will determine), is evident by its appearance alone, which bears a strong resemblance to similar edifices which have been found amidst Egyptian ruins. We have (as in them) the same inclination in the walls, the same form of entrance, and the same flat roof of stones."

Nakab el Hajar is distant forty-eight miles north-westward from the village of Ain, on the sea-shore; in the centre of a valley of great length, called Wadi Meifah, which, from the extent of its fertility and population, is regarded by our author as one of the most remarkable of his discoveries in this part of Arabia. Four days from the sea-shore, or two days up the valley beyond Nakab el Hajar, is the town of Abbán. The part of the valley seen by Mr. Wellsted was thickly studded with villages, in which everything announced the presence of plenty, industry, and good husbandry:—

"More attention appears to be paid within this district to agricultural pursuits, than in any other part of Arabia which I have hitherto seen. The fields are ploughed in furrows, which for neatness and regularity would not shame an English peasant. They carefully free the soil from the few stones strewn over it, and water the whole plentifully morning and evening, from numerous wells. The water is drawn up by camels (this is a most unusual circumstance, for they are rarely used as draught animals in any part of the East), and distributed over the face of the country along high embankments. A considerable supply is also retained within these wherever the stream fills its bed. Trees and sometimes even houses are then washed away, but any damage it does is amply compensated by the mud deposited, which, although of a lighter colour and of a harder nature, is yet almost equally productive with that left by the Nile in Egypt."

The same spirit of inquiry which actuated our author, influenced also some of his shipmates; and we learn, from other sources, that

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an excursion was made by Lieut. J. Smith and Mr. Hutton, to a few hours' distance from Ras Sharma, in search of some inscriptions described by the Bedouins. On the smooth walls of a spacious cave, they found writing executed in red paint; in some places obliterated, but in others as fresh and brilliant, when the dust was swept away, as if the colours had been just laid on. The characters resembled those of the inscriptions found at Hasan Goráb. The country round about was called Hammam (bath); the origin of which name is explained by Edrisi, who tells us, that in the vicinity of Sharma is a hot spring, to which the people resort for the cure of their diseases.†

Lieut. Smith found, like our author, that, at a certain distance from the coast, beyond the seam of sandy waste, fertility made its appearance, at first stealthily, but afterwards with an air of ascendancy. "With respect to the general features of the country about Hammam," he observes, "it wears a most unpromising aspect, there being, to all appearance, nothing but barren hills; but, on entering the ravines and valleys, the scene becomes suddenly changed, and the eye is once more gratified by the visible marks of cultivation, and the industry of man. In each corner of the valley may be seen a thriving date-grove, and sometimes pretty large portions of ground covered with onions, garlic, sweet potatoes, and a variety of melons and pumpkins; one of which, called the 'Bortugal,' may be conjectured, from its name, to be of European origin. The Nebek and cocoa-nut thrive well."‡

Mr. Wellsted's conjecture, that the inscriptions found by him in Southern Arabia are specimens of the ancient Hamyaritic writing, has been confirmed, we believe, by the learned Gesenius; and though they have not yet been interpreted, yet such wonders have been accomplished in that way of late years, that we have little fear of their proving refractory when once taken seriously in hand. It is probable, that their interpretation might be facilitated by the study of some of the dialects on those coasts. Edrisi expressly tells us, that on the eastern coast of Hadramaut the people speak a language so corrupt (he should rather have said, so different from the language of the Koreish), that it is difficult to understand them—"it is (he adds,) the ancient Hamyaritic."

Before we quit the southern coasts of Arabia we shall seize the present opportunity of advertising to a route through that country, which, though very little known, is not without geographical interest, and may be advantageously viewed in conjunction with the information collected by Mr. Wellsted. We allude to the journey through southern Arabia made by the Jesuits Pedro Paes and Antonio de Monserrat. Towards the end of the year 1588, these monks, having embarked at Maskat for Abyssinia, were compelled by a gale of wind to take shelter within the Curia Muria Islands, on one of which, Suadién, they spent some days. The Arabs inhabiting those rocks were in the extreme of poverty, and having no fuel, were forced to dry their fish in the wind and eat it raw. They picked up, however, on their shores plenty of ambergris, which they were very desirous to barter for provisions. The priests, again venturing to sea, were captured by an Arab cruiser, and brought into Dofar, in Hadramaut, from which place they were ordered to be sent to the king of the country, residing in the district of Shaher. They embarked accordingly in a little boat, and went along the coast for five days till they came to a great river, where they commenced travelling on foot, with great suffering, over rough stony ground; but

being unable to keep up with the caravan, they were set on camels, and on the third day entered a sandy desert in which there was nothing to guide them but the sun and stars. They were given to eat roasted locusts, but, as they loathed that food, the Arabs made flour cakes for them, so small, however, as barely to sustain life, without satisfying their hunger. In this desert they saw, what at a little distance appeared a river, but on a nearer approach was found to be a current of light sand driven along with great velocity at a little distance above the ground.

A ten days' journey through the desert brought the Jesuits to Tarim, a large town, always mentioned as an important place by the Arabian geographers, and also by Mr. Wellsted, who, however, gives us no aid towards ascertaining its position. From Tarim the Jesuits travelled three days through a good country to the residence of the king's brother, who addressed the Fathers kindly, and gave them a drink called cahva (coffee), the preparation of which is correctly described by Paes. Continuing their journey all night, they arrived in the morning at Heinán, the court of the king of Shaher. This town is evidently the Ainan of Mr. Wellsted (vol. ii. p. 440), who leaves us in the dark as to its situation. We suspect that Tarim is about eighty miles north of Ras Sharma, and that Heinán may be twenty or thirty miles north-west of Macullah.

Though the king of Shaher clothed the Fathers and treated them kindly, yet during their four months' residence in Heinán, their life was very miserable. The country, though styled *Felicia*, observes the Jesuit historian, is wretchedly poor. Hadramaut produces wheat, barley, and millet, but not in sufficient quantity to guarantee the inhabitants from constant hunger and frequent famine. Paes completes a lively description of the people, with the remark, that they have many Jewish customs and ceremonies.

The king of Yemen having sent for the Portuguese Fathers, they left Heinán, and in two days reached the last place in the territory of the king of Shaher, where they took water for the desert. For four days and nights they hastened across this desert, with only a short rest at mid-day and midnight; on the fifth day they reached a fountain, and continuing the journey without intermission, came on the following day to a place called Melquis, "where," says our historian, "are to be seen great and massive stone ruins of buildings, and inscriptions in ancient characters, which the Arabs of the country are unable to read." He then goes on to relate the tradition that this place was one of the farms or cattle stations of the queen of Sheba. It is obvious that the name Melquis, given to the site of those ruins by Paes, is the name of the queen of Saba, or Sheba herself (Belkis), who figures so prominently in the ancient historical traditions of the Arabs. From Melquis, which appears to be on the western border of the desert, a journey of twelve days brought the fathers to Canán, in Yemen, distant sixty leagues from Mokha, and there they remained in captivity nearly six years. Canán is said by Paes to have been anciently a very large town, surrounded by great walls of clay: its population amounted to about 2000 souls, including 500 Jews.\* The road from the ruins of Melquis to Canán must, we presume, pass very near to the remains of Mareb, or more anciently Saba, the capital of the country in the golden age of Arabia.

From Arabia we shall turn to the opposite side of the gulf, to Bar-el-Ajem or the Foreign

land, which, though the seat of a brisk trade from the earliest days of history, has been little attended to by Europeans. An act of piracy which obliged the Bombay government to send two of its cruisers to that coast in 1826, has given rise to an intimate and even friendly correspondence with the natives of that coast. The cruisers destroyed the town, or rather the encampment, of Berbera, and imposed a tribute on the people, which was afterwards remitted however, on condition that European vessels driven in distress on that shore should receive assistance and protection from the natives. Berbera has been since rebuilt, and of the nature of its trade our author gives the following account:—

"The permanent residents are very few, not exceeding, during the warm months, a dozen families; but from the month of September to that of April in the following year, during which time an annual fair or mart is held, the influx of Sómális and other visitors swells the amount from seven to sometimes ten thousand souls; but the number and character of these are constantly changing, for the first caravans remain no longer than until they have disposed of their merchandise, and others from various quarters successively arrive and depart throughout the season.

"The object of these Africans in thus resorting in such multitudes to the mart at Berbera, is to barter the various articles produced in the interior, for others which are brought from Arabia. To effect this exchange, boats are continually arriving and departing from and for Mokhá, Hodeïda, Makullah, and other ports. The number usually assembled was from thirty to forty, and allowing an average or a daily arrival and departure, rather under than over the mark, it gives a total, during the season, of two hundred and fifty boats of from forty to a hundred tons, or about fifteen thousand tons annually. Exclusive of this, two or three square-rigged vessels arrive during the season; and hence, a fair estimate may be formed of the value and extent of the commerce of this port. Notwithstanding a heavy swell and constant shore-breezes, the Arab boats appear to have little difficulty in passing and repassing to and from the opposite coast. The principal articles which the Sómális bring with them from the interior are ghi (clarified butter) and coffee, together with sheep, gums of various kinds, myrrh, ostrich feathers, small quantities of gold dust, hides tanned with and without the hair, and, towards the close of the season, slaves of both sexes. The use of ghi with rice and other articles of food, is universal in Arabia; the northern provinces being supplied from Egypt; but Jiddah, Mecca, many provinces in the interior, and almost all Yemen, receive theirs from the African ports. Being made from goat, sheep, and cow's milk they esteem the ghi of the latter country to be far preferable to that procured from Egypt, which is made from the milk of buffaloes. • •

"From the best information I have been enabled to obtain, it appears that the coffee is brought from about forty days' journey in the interior. As it forms the principal part of the return cargo of boats and vessels visiting the port, the quantity furnished must be very great. I believe it is not generally known in Europe that any part of Africa produces coffee; yet the Arabs have preserved a tradition that the plant is a native of Abyssinia, and was first brought from thence to their own country. Though frequent inquiries have been made by travellers who have visited Africa, yet, as far as I can recollect, no mention occurs in their works of its growth or appearance. The part from whence the Berbera merchants receive their supply is described as an elevated and hilly district, moistened by frequent rains, and abounding in large trees, under the shade of which the coffee is reared."

The coffee-tree is abundant in the southern parts of Abyssinia, and Bruce was the first, we believe, to conjecture that the plant derives its name from the district called Kaffa, in the kingdom of Narya, which latter country, visited in 1613 by the Jesuit Antonio Fernandez, is almost entirely overgrown with the coffee-tree; and that eminent traveller's conjecture is rendered more likely by the testimony of the Arabs them-

† In Joubert's 'Edrisi,' Shúma (Chouma) is read instead of Sharma.  
‡ Journal of the Asiatic Society of Bengal, Vol. IV.

\* The above account is taken from Almeida's MS. History of Ethiopia, which, however, does not differ materially from the abridgment by Telles. Let those well acquainted with the Portuguese chronography and topography of the seventeenth century, say whether Canán be not intended for Çauán or Sana, the capital of Yemen.

selves, for Abd-el-Kader, in his history of coffee, assigns the first use of it as a beverage in Yemen to the ninth century of the Hejra, while he acknowledges that the use of it was known in Ethiopia from time immemorial. We may add, that the coffee-tree is indigenous on all the dry and elevated grounds along the east coast of Africa, and is extremely abundant on the banks of the River Zambesi, within the Portuguese possessions.

The permanent inhabitants of the coasts near Berbera are, we believe, a mixed race, the descendants of negro slaves, Gallas and Sûmâlis. Of the latter, who are the predominant people, our author gives the following description:—

"They are a fine race, easily recognized from all other classes by their martial bearing and appearance, for in general they are remarkably tall, a short person being rarely seen. Their limbs are clean and well made, their nose slightly aquiline; but otherwise their features are very regular, and expressive of that boldness and freedom which really belong to the Sûmâli character. Their skins are dark and glossy, and they have a custom of changing the colour of their hair from its natural blackness to an auburn tinge, by allowing it to remain for some hours plastered with chinâm. To what absurdities does not the caprice of fashion lead mankind!"

In plain English, the Sûmâli beaux burn their hair red with lime. They profess to despise the Arabs, but to admire the English. As a proof of their confidence in the latter may be instanced an invitation to visit their country:—

"Shumâki, the chief of the Sûmâlis, was very anxious that some officers of the vessel should visit the Sultan at Hurra [Harrar]; who, he was convinced, would be delighted to receive and entertain them. As Shumâki himself offered to remain as a hostage, and also to furnish a sufficient guard, it is much to be regretted that such an opportunity of acquiring information should have been lost; but circumstances, it is imagined, prevented the commander from sanctioning the requests of the officers who were desirous of availing themselves of it."

We believe the chief ground of refusing the invitation was, that the cholera had just made its appearance in the Sûmâli encampment. Of six thousand persons who about that time had descended from the interior to Berbera, we have been informed that not above four hundred survived the pestilence.

In closing these volumes we must not forget to apprise our readers that a very ample and perspicuous account of the island of Socotra, by Mr. Wellsted, has appeared in the *Journal of the Royal Geographical Society* (vol. v.), and does credit to that gentleman's zeal and perseverance.

#### *Manners and Customs of the Ancient Egyptians.* By J. G. Wilkinson, F.R.S., M.R.S.L., &c.

[Second Notice.]

FROM the frequent representations of entertainments on the monuments, it is manifest that the Egyptians were a very social people; they appear to have neglected nothing which could tend to promote festivity: music, songs, dancing, feats of agility, and games of chance filled up the space between the coming of the guests and the serving of the feast. Visitors of high rank arrived in palanquins or chariots, escorted by numerous attendants, some of whom acted the part of running footmen, as was once the fashion in England. Before entering the festive chamber, water was provided for the hands and feet of those who arrived from a distance; the want of gloves, and the open sandals used for the feet, rendered this practice general among most ancient nations: thus we find when Telemachus visited Menelaus,—

—when through the royal dome they pass'd,  
High on a throne the king each stranger placed,  
A golden ewer the attendant damsel brings,  
Replete with water from the crystal springs;  
With copious streams the shining vase supplies  
A silver laver of capacious size;  
They wash.—

On some occasions clothes were provided for the guest, and neglecting to use them was considered an act of disrespect to the host. Hence we find in one of Christ's parables, that a guest was ignominiously expelled because he had not put on a wedding garment; a circumstance which might have excited our surprise, did we not know that such garments were provided by the master of the feast. The guests were then anointed with some perfumed unguent; and this custom, which appears to have been borrowed from the Egyptians by the Jews, was practised in Palestine so late as the period of our Saviour's ministry,—for we read, "when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman, having an alabaster box of very precious ointment, and poured it upon his head as he sat at meat." (Matthew, xxvi. 6, 7.) So perfect were the Egyptians in the manufacture of perfumes, that some of their ancient ointment, preserved in an alabaster vase in the museum at Alnwick Castle, still retains a very powerful odour, though it must be between two and three thousand years old. Necklaces of the lotus-flower were also hung round the necks of the guests, and bouquets of this favourite flower were constantly renewed by the servants, as those in the room faded from heat or handling. Wine was served at the beginning of an entertainment, as is still the custom in China. In general, the guests sat erect, but couches were provided for those who preferred a reclining posture. Both these practices were observed in Palestine—indeed, the denunciation of Jewish luxury by the prophet Amos may be regarded as an accurate description of an Egyptian banquet:—"They that lie upon beds of ivory, and stretch themselves upon their couches, and eat the lambs out of the flock, and the calves out of the midst of the stall; that chant to the sound of the viol, and invent to themselves instruments of music; that drink wine in bowls, and anoint themselves with the chief ointments." (Amos, vi. 4—6.) We have already described the chief instruments of music in fashion among the Egyptians, and also two of their favourite games of chance—draughts and *mora* (No. 509, p. 552). The professional dancers were both male and female, but the former appear to have also been employed to exhibit feats of agility and dexterity, such as throwing summersets, standing on the head, &c.

Many of the Egyptian painters display considerable talents for caricature in their representations of entertainments. There is one in the British Museum, in which the ladies at a party are depicted discussing the merits of their earrings, and the arrangement of their plaited hair, with an eagerness and rivalry which are highly characteristic. In one or two instances the ungallant artists have exhibited ladies overcome with wine, and manifestly unable "to carry their liquor discreetly." The arrangement of the party deserves notice.

"At an Egyptian party, the men and women were frequently entertained separately, in a different part of the same room, at the upper end of which the master and mistress of the house sat close together, on two chairs, or on a large fauteuil; each guest, as he arrived, presented himself to receive their congratulatory welcome, and the musicians and dancers, hired for the occasion, did obeisance before them previous to the performance of their part. To the leg of the fauteuil a favourite monkey, a dog, gazelle, or some other pet animal, was tied, and a young child was permitted to sit on the ground at the side of its mother, or on its father's knee. In some instances, we find men and women sitting together, both strangers, as well as members of the family; a privilege not conceded to females among the Greeks, except with their relations; and this not only argues a very great advancement in civilization, especially in an Eastern nation, but proves, like many

other Egyptian customs, how far this people excelled the Greeks in the habits of social life."

The most singular custom among the Egyptians was to introduce during or after their feasts, a wooden image of Osiris, in the form of a human mummy, sometimes erect, and sometimes extended on the bier, as a solemn warning of the brevity of life, and the vanity of all sublimary enjoyments.

"After dinner, music and singing were resumed; men and women performed feats of agility, swinging each other round by the hand; or throwing up and catching the ball; and the numerous tricks of jugglers, both in the house and out of doors, were introduced to amuse the company."

Considerable ingenuity was displayed in the manufacture of toys for children: various specimens of these have been discovered, two precisely similar to the Dutch flat dolls recently brought as a new invention from Holland, formed part of the collection of Giovanni d'Athanas, and are now in the new gallery of antiquities in the British Museum.

"Some of these dolls were of rude and uncertain form, without legs, or with an imperfect representation of a single arm on one side. Some had numerous beads, in imitation of hair, hanging from the doubtful place of the head; others exhibited a nearer approach to the form of a man; and some, made with considerable attention to proportion, were small models of the human figure. They were coloured according to fancy; the most informous had usually the most gaudy appearance, being intended to catch the eye of an infant; but a show of reality was deemed more suited to the taste of an older child; and the nearer their resemblance to known objects, the less they partook of artificial ornament. Sometimes a man was figured washing, or kneading dough, the necessary movement indicative of the operation being imitated by pulling a string; and a typhonian monster, or a crocodile, amused a child by its grimaces, or the motion of its opening mouth."

The game of ball was chiefly practised by ladies:—

"They had different methods of playing. Sometimes a person unsuccessful in catching the ball was obliged to suffer another to ride on her back, who continued to enjoy this post till she also missed it: the ball being thrown by an opposite party, mounted in the same manner, and placed at a certain distance, according to the space previously fixed by the players; and, from the position and office of the person who had failed, it is not improbable that the same name was applied to her as to those in the Greek game, who were called asses, and were obliged to submit to the commands of the victor.

"Sometimes they showed their skill in catching three or more balls in succession, the hands occasionally crossed over the breast."

"When mounted on the backs of the losing party, the Egyptian women sat sideways. Their dress consisted merely of a short petticoat, without a body, the loose upper robe being laid aside on these occasions: it was bound at the waist with a girdle, and was supported by a strap over the shoulder, nearly the same as the undress garb of mourners, worn during the funeral lamentation on the death of a friend."

A curious feat of dexterity, not very consistent with modern notions of delicacy, was sometimes performed by men and women together:—

"Sometimes, in their performances of strength and dexterity, two men stood together side by side, and, placing one arm forward and the other behind them, held the hands of two women, who reclined backwards, in opposite directions, with their whole weight pressed against each other's feet, and in this position were whirled round: the hands of the men who held them being sometimes crossed, in order more effectually to guarantee the steadiness of the centre, on which they turned."

It appears, from some of the monuments, that the thimble-rig is a very ancient invention—at least Professor Rosellini has given a plate of four inverted cups, under which a ball is hidden by a conjuror, whose look of crafty intelligence would

qualify him while a "which it is Another long obso of the Ph "The dwarfs an originally some super ternal cha Sokari-Os whatever singular f Quirtasen, of attach among the modern E The pu were feat "Ball-men appe bation of and dexte baffling hi We ha topics of deavouri points w tion to w age of th only inte all ancie national incompre on this s many att which ha veries in and unex the histo the obje prophets being su preparat percepti evidence faring m The M ment pro figures a and the separate some anx fore wort List of Commun Book, 183 tra. 42r. Vol. II., by a Fat Diseases 2nd edit. (Shreveport Gazetteer by Esau Generalog Morris, fol Plays, 3rd Schools, w bl.—Hore Mortelli's and Philo Gay, 12mo Ethier, fo Rememb Journey to lation, by vral Hist part 2, 8 tuary, 1 Geological -The An Lounger's -The Mi 2 vols. po Vol. II., r by Emine 2d edit. 1 sup. 8vo. by Col. G Dictionary a India,



qualify him for a stand on a modern race-course, while a "regular pigeon" strives to guess under which it is concealed.

Another custom, which has not been very long obsolete in Europe, prevailed at the court of the Pharaohs:—

"The Egyptian grandees frequently admitted dwarfs and deformed persons into their household, originally, perhaps, from a humane motive, or from some superstitious regard for men who bore the external character of one of their principal gods, Pthah-Sokari-Osiris, the misshapen Deity of Memphis; but, whatever may have given rise to the custom, it is a singular fact, that, already as early as the age of Osirtasen, more than 3500 years ago, the same fancy of attaching these persons to their suite existed among the Egyptians, as at Rome, and even in modern Europe, till a late period."

The principal amusements of the lower orders were feats of strength and mock combats—

"Bull-fights were also among their sports, and men appear occasionally to have courted the approbation of their friends, and displayed their courage and dexterity in attacking a bull single-handed, and baffling his attacks."

We have now passed lightly over the principal topics of which Mr. Wilkinson has treated, endeavouring to bring before our readers the points which best illustrate the state of civilization to which the Egyptians had attained in the age of the Pharaohs. Such an inquiry is not only interesting in itself, but tends to elucidate all ancient histories, by explaining allusions to national customs, which would otherwise appear incomprehensible or absurd. In all our articles on this subject, we have been careful to note the many attestations to the truth of biblical history which have been derived from the recent discoveries in Egypt; they have indeed opened new and unexpected sources of evidence, confirming the historical veracity of Moses, and explaining the object and force of the denunciations of the prophets. They have also the additional value of being such as the unlearned can appreciate; no preparatory course of study is necessary to the perception of their force—they furnish a line of evidence, so simple and direct, that "the way-faring man, though a fool, cannot err therein."

**The Multiplication Table.**—Here is a new arrangement proposed by Miss C. Whitfield, in which the figures are placed in the same order as for sums, and the table is therefore divided into twenty-two separate lessons. The plan seems likely to save some anxious hours to young persons, and is therefore worth consideration.

**List of New Books.**—Anderson's Discourses on the Communion Office, 2nd edit. 12mo. 7s. 6d.—Annual Scrap Book, 1838, f.c. 5s.—Bacon's (Lord) Works, 2 vols. imp. 4s. 4d.—Barnard's Theory of the Constitution, Part I. Vol. II., 8vo. 6s. 6d.—Bible Stories for Little Children, by a Father, 2nd series, 2s. 6d. cl.—Churchill on the Diseases of Females, 8vo. 10s. 6d. cl.—Curtis on Health, 2nd edit. f.c. 3s. 6d. cl.—Family Library, Vol. LXIV., (Davoutier's History of the Battle of) 18mo. 3s. cl.—Gawtort's of the Old and New Testament, with Introductory Essay, by W. Fleming, 2 vols. roy. 8vo. 25s. cl.—Genealogies Recorded in the Sacred Scriptures, by J. P. Morris, folio, 21s. 6d.—Hazlitt's Characters of Shakespeare's Plays, 3rd edit. edited by His Son, f.c. 6s. cl.—Horace for Schools, with Notes by Dr. Hunter, 4th edit. 18mo. 3s. 6d.—Horne Poetice, by a Retired Physician, 8vo. 5s. cl.—Horne's Naval Officer's Guide, 2nd edit. f.c. 6s. cl.—Mary and Florence at Sixteen, a continuation of 'Grave and Gay,' 12mo. 6s. cl.—McGrie's Lectures on the Book of Esther, f.c. 5s. 6d.—Moore's Country Attorney's Pocket Remembrancer, 18mo. 4s. 6d.—Notes of a Journey through Canada, United States, and the West Indies, by J. Logan, 12mo. 7s. cl.—Peter Parley's Universal History, sq. 4s. 6d.—Quain's Anatomy, 4th edit. Part 2, 8vo. 5s. 6d.—Rowbotham's Derivative Dictionary, 18mo. 7s. cl.—The Age of the Earth considered Geologically and Historically, by William Rhind, f.c. 5s. cl.—The Archbishop's Daughter, sq. 1s. 6d. 6d.—The Younger's Common-place Book, 2 vols. roy. 12mo. 14s. cl.—The Miseries and Beauties of Ireland, by J. B. B. 2 vols. post 8vo. 25s. cl.—The Scottish Christian Herald, Vol. II., roy. 8vo. 8s. cl.—Thirteen Lectures to Mechanics, by Eminent Masters, 12mo. 3s. cl.—Turner's Chemistry, 2nd edit. Part 2, 8vo. 3s. 6d.—Ward's Miscellany, Vol. I., imp. 8vo. 10s. cl.—Wellington's (Duke of) Despatches, by Col. Gurwood, Vol. X., 8vo. 20s. 6d.—Wilson's French Dictionary, 18mo. 5s. 6d.—Wilson's (Bp. Daniel) Sermons in India, 8vo. 12s. cl.

#### OUR WEEKLY GOSSIP.

After some delays and postponements, all the galleries of the Louvre, now, it will be remembered, containing Baron Taylor's recent purchase of Spanish pictures, have been thrown open to the Parisian public. Besides lauding the picture gallery as it deserves, the French journals are ecstatic in praise of three rooms, also new and richly decorated with carving and gilding: these being the saloon of Henry the Second, the bed-chamber of Henry the Fourth, and the cabinet of Anne of Austria. The Spanish pictures are four hundred and fifty in number: the collection, including specimens by Murillo, Ribera, Zurbarán, of course, Alonso, Cano, Coello, and other masters. Something, too, has been recently done in Paris, for literature as well as art—another step taken in the copyright question. A measure of relief and protection is in progress of examination before a committee, ere it be submitted to the Chambers, by which it is proposed to extend the author's right of property in his works, fifty years beyond his decease. Let us once again express our hope, that this and all similar plans, may be but the precursors of some measure based on sounder principles: and declare our conviction that all statutes having a geographical limitation are capricious and arbitrary—alike at variance with common sense and equity. There must be an international law on the subject, among all nations professing to be civilized.

The *British and Foreign Review* gives us, for the opening of its new year, the best number we have yet seen. There is a greater variety in its contents than usual:—for its staple, an article on Mr. Hallam's Introduction to the Literature of Europe—an excellent paper on the Report of the Select Committee on Arts—another on the Steam Expedition to the Euphrates; for the political student, the November feats of the white-bearded King of Hanover, the Irish Poor Law Question, and the recent French elections discussed:—besides papers on the University of Oxford, and the Marquis Wellesley's Despatches, and an interesting and thoughtful chapter on the History of Geneva. 'The Bench and the Bar,' (which is soundly whipped, on anti-personality principles), and the recent Pyrenean tourists, give this number a relief in the shape of lighter articles, which some of its predecessors have wanted. The *Foreign Quarterly*, too, for January, is a trifle more vigorous than it has recently been. Knebel's works and letters, pleasantly reviewed, add their portion of *ana* to the large mass already collected concerning the literature of Weimar; there is also an interesting paper on Education in Italy, another on the present state of Art in Russia, interesting in itself, and as containing evidences of progress,—a fourth devoted to Heeren's political theories, and a fifth to the *pro* of the Hanoverian question, besides others on subjects of less immediate interest.

Among the latest tidings from that grave of European discoverers—Central Africa, are those from M. Russegger. This gentleman, according to letters recently received, has returned safe to Gardum, in the country of Sennar, from his journey to Kordofan. He had penetrated into the country of the Nubas, as far as 10° N. latitude, and on his return to Odeid had encountered great difficulties,—sixty camels and several horses having perished on the way; the negroes, however, allowed them to pass unmolested. M. Russegger declares, that without the assistance of Mehmet Ali, this journey could never have been accomplished. At Gardum he fell in with Prince Puckler-Muskau's party, on its way to visit the ruins at Abu Ahrare. It was M. Russegger's intention to remain at Gardum three months, and then to penetrate by way of Fazzoki further southward than had yet been accomplished.

We mentioned, a fortnight since, that Mr. Cary had resigned the situation he so long held as under librarian at the British Museum. We have since received a printed circular, from which we learn that he is now occupied in editing a series of the British Poets, and that the first volume may be shortly expected. Under other circumstances we should have made this announcement with much pleasure,—but it is most painful to think of this fine scholar and amiable man, being once again, and in the serene and yellow autumn of his life, compelled to bend himself to literary task-work. We feel sure, however,

that the translator of Dante and of Pindar, must be among the very first to benefit by that fund which the wisdom of Parliament has intrusted to the considerate feeling of the Crown, for the benefit of men of learning and genius.

A report has arrived from Dublin, that it is proposed by the collegiate friends of the late Dr. Lloyd, to found two exhibitions for science in the Irish University, to be called by his name, as a testimony to the benefits which resulted to the cultivation of science in Ireland from his exertions both as Professor and Provost.

We must allude, too, though only in a line, to the meeting held at Exeter Hall, on Thursday evening, of the Society for the Promotion of Practical Design among our artisans, at which Mr. Ewart delivered a judicious address.

Messrs. Hodgson & Graves announce that the original sketches made by Mr. Stanfield, for his work on the Rhine, the Moselle, and the Meuse,—as well as Mr. Parris's drawing of the Queen,—will be exhibited by them on the three first days of next week.

#### PRIVATE EXHIBITION.

MR. PARRIS'S PORTRAIT OF HER MOST GRACIOUS MAJESTY THE QUEEN—MR. TURNER'S Splendid View of VENICE—and MR. GRANT'S highly attractive Picture of the MEETING of HER MAJESTY'S STAG HOUNDS on ASCOT HEATH.

The above splendid Works of Art may be seen at Messrs. HODGSON & GRAVES, Her Majesty's Printers, 6, Pall Mall, on Monday the 14th, Tuesday the 15th, and Wednesday the 17th instant, from 11 till 4 o'clock.

#### SCIENTIFIC AND LITERARY

##### ROYAL SOCIETY.

Jan. 11.—John George Children, Esq. V.P. in the chair.—The reading of the concluding part of the paper by Professor Faraday, entitled, 'Experimental Researches on Electricity,' eleventh series, occupied the whole time of this meeting.

##### ROYAL GEOGRAPHICAL SOCIETY.

Jan. 8.—Sir John Barrow, V.P., in the chair.—Read, extracts from the following papers:—

1. A Report of the Expedition to the North-west Coast of Australia, under Lieuts. Grey and Lushington, dated Cape Town, October 10, 1837, communicated by Lord Glenelg.

This expedition, which left England with H.M.S. *Beagle*, in July last, touched at the Canary Islands, where the leaders of the party ascended the peak of Teneriffe, and visited some of the caves in the island. They thence steered to Bahia, in Brazil, where they procured many useful plants and vegetables, among others, the South American yam, which they conveyed to the Cape of Good Hope, where, owing to the uncertain quality of the potato crops, they may eventually become of great service to the colony, especially for the supply of whalers. On arriving at the Cape on the 21st of September, they freighted a schooner of about 170 tons, and completed their party to eleven in number, one of whom was a sailor employed on the former survey of the coast of Australia, under Captain King, and well acquainted with the watering places. Writing on the 10th of October, Mr. Grey says—"We bear with us to the shores of New Holland all the most useful plants of the tropical parts of South America; amongst others, the seeds of the cotton plant, also a selection of seeds from the island of Teneriffe, and from the Cape of Good Hope.

"The vessel that brings our horses from the island of Timor, shall have every spare inch of room filled up with young cocoa-nut trees, and other fruit trees from that island; every useful animal which is likely to succeed in the northern parts of Australia, such as goats, sheep, the Timor pony, &c., shall be introduced into the country by us; and, whenever we can possibly spare them, be turned loose in situations fitted for them.

"I must confess that I indulge the most sanguine expectations, that, by the adoption of these measures, this expedition may be the means of conferring the greatest benefit upon the natives of Australia—even, probably, of altogether changing their habits and customs, and gradually preparing them for, and fitting them to receive, a far greater degree of civilization than they have hitherto shown themselves capable of doing.

"I have done the utmost to inspire all the party

with a spirit of enthusiasm in this adventure; and I trust I have, so far, succeeded in the attempt."

2. On the ascent of the Peak of Demawund, in September, 1837, by Mr. Taylor Thomson, with remarks by W. Ainsworth, Esq.

This mountain, situated about forty miles E.N.E. of Tehrán, in latitude  $35^{\circ} 50'$  north,  $52^{\circ} 10'$  east nearly, may be considered as the culminating point of the Persian Taurus; and although within so short a distance of the usual residence of the various European embassies in Persia, hitherto no account of its ascent by a European, nor any measurement of its height, is on record. It may be premised, that the mean height of the mercury in the barometer at Tehrán is 26 inches, indicating an elevation for that city of about 3800 feet above the level of the sea. "Starting, then, on the 4th of September, from this point as a base," says Mr. Thomson, "I found the village of Jaherfid 900 feet above Tehrán—thermometer at  $81^{\circ}$ ." Proceeding onwards to Usk, on the left bank of the river Heraz, and at the foot of the mountain, I delivered my letters and presents to Abbas Koli Khán, chief of Laraján, then to Gernah, the highest village on this side of the mountain, where I was provided with four guides, four days' provisions, and everything necessary for the ascent. September 8.—I ascended, for two hours, beyond Gernah, when the weather, which had long been sultry and lowering, broke into heavy rain, with thunder, and forced us to take refuge under a ledge of rock for twenty-four hours. At daylight of the following morning, we found the sun within a few feet of our bivouac; but the weather was fine, and, in spite of the cold and our wetting, we started in good spirits for the summit. I had not, however, ascended above one hour, when two of the guides refused to go a step further, and we were consequently obliged to abandon our extra provisions and clothing. After much exertion and great fatigue, we succeeded, by sunset, in reaching the summit of the mountain, and were glad to take shelter in a cave on the east side, within a few feet of the top of the cone, which is composed of soft rock sulphur, and dug out merely with a piece of stick, and carried down in bags on the shoulders of the natives who are in the habit of gathering it. Long before reaching the summit, the mountain was enveloped in clouds, which prevented any observations, except on the barometer, and a piercing cold wind blew from the Caspian Sea, only about 45 miles distant to the north.

"The cave in which we slept was heated to upwards of  $76^{\circ}$  of Fahrenheit, by the sulphuric vapour which issued from the rock; and stripping off our goat-skin stockings and shoes, which were saturated with snow, we covered our feet with the hot dust, and laid down to sleep. In the morning, our clothes were nearly wet through with the snow that had drifted in at the entrance, which we were obliged to leave open for fear of suffocation; even as it was, we all awoke with severe headache and sickness. The following morning was fine, but the intense cold, and the want of our warm clothing, obliged us to retrace our steps into a more genial clime.

"The geological formation of Demawund, from Gernah upwards for 1000 feet, seems to be a bed of sandstone of the coal formation, with one seam of coal; above this limestone occurs, with a thickness of about 1200 feet, then greenstone coloured with iron to within 100 feet of the summit, which is a deposit of pure sulphur.

"Of the volcanic nature of the mountain there can be little doubt; its crater-shaped summit and cone of sulphur, the heated air and steam issuing from its crevices, the hot springs at its base, the scorie and pumice-stone found upon its side, all indicate not only that it was formerly the mouth of an extensive volcanic district, but that its fires are not yet extinguished.

"The result of our barometric measurements was that Usk was found to be 5800 feet, the village of Demawund 6200 feet, Gernah 6600 feet, and at the Peak the barometer marked 15.05 inches, attached thermometer  $56^{\circ}$  Fahr., indicating an elevation of 10,500 feet above the city of Tehrán, and 14,300 feet above the level of the ocean.

"The geological results of this expedition," observes Mr. Ainsworth, "possess great interest, by establishing the existence of a pseudo-volcano in these central districts of Western Asia, and ally

themselves to the observations which Baron Humboldt has made upon the evidences of volcanic action, which he has traced everywhere in the great continent of Asia.

"It is a remarkable fact that throughout those districts of Taurus, Amanus, Kúrdistán, and the Persian Apennines, in which I have travelled, I have never yet met with rocks of the secondary series. The absence of every member between the chalk and the primary formations, is one of the most remarkable features in the geology of Western Asia; and from this phenomenon obtaining so very generally, I have little doubt that the sandstones which occur at the base of Demawund belong to the supra-cretaceous or tertiary series, and are either sandstones with lignite coal, belonging to the plastic clay, (the ostracite sandstone of Kupffer), or, what is equally probable, belong to the Terrain marno-charbonneux of Bronniart.

"As there are no fossils transmitted, it is impossible to determine the age of the super-imposed limestone. The sulphur deposits of Mosul, in Mesopotamia, and also in Kúrdistán, are both of them in the Cerithia limestone, corresponding to the London clay; but the sulphur formation of Demawund appears to be of even a more recent date."

3. On the Emigration of the Border Colonists in South Africa, from the journal of a visit to Moselekatse, in May 1837, by Capt. Harris, E.L.C. Engineers.

The abandonment of the Cape Colony by the Old Dutch inhabitants, has surely no parallel in the history of British colonial possessions. Partial emigrations are by no means uncommon, but here is an instance of a body of between five and six thousand persons who have, with one accord, abandoned the land of their nativity, and the homes of their forefathers, endeared to them by a thousand interesting associations, and have recklessly plunged into the pathless wilds of the interior, braving the perils and hardships of the wilderness,—and many of them already in the vale of years, seeking out for themselves another dwelling place in a strange and inhospitable soil.

In 1834, several of the frontier farmers, who had heard much of the soil and capabilities of Port Natal, formed a large party, and with twelve waggons proceeded to explore the country. So well pleased were they with what they saw, that immediately on the conclusion of the Kafir war, thirty families left the colony, under the guidance of Louis Trichard. They proceeded across the Great River in a north-east direction, skirting the mountain chain which divides Caffraria from Bechuana Land, intending, when they had cleared it, to turn to the eastward, and gain the neighbourhood of Port Natal. The features presented by this barrier are rugged and forbidding in the extreme; and from the imperfect knowledge possessed by the emigrants of that section of Southern Africa, they were led by the course of the mountains far beyond the latitude of Port Natal, and found themselves in a fertile, but uninhabited waste, lying between the 26th and 27th parallels of south latitude, on the eastern bank of a large and beautiful river, which flows sluggishly through a level tract in a north-easterly direction, and is said to join the Oori or Limpopo, and discharge its waters into Delagoa Bay. As this country was abundantly watered, abounded with game, and afforded all the materials requisite for building, the journey of the emigrants was for the present discontinued.

The example thus set was speedily followed; numerous parties, with their flocks and herds, crossed the Great River, dived into the very heart of the wilderness, and scattered themselves along the luxuriant banks of the Likwa, or Vaal River, until the country in advance should have been explored.

About the end of May a party left the emigrant camp, for the purpose of exploring to the north-eastward. They penetrated sixteen days' journey beyond Louis Trichard's station at Zout-pans-berg, through a lovely, fertile, and unoccupied country, until they arrived within six days' journey of Delagoa Bay, when they found a friendly tribe of natives, whom they named the Knob-nosed Kafirs. Returning hence to their camp, they found it totally deserted; it had been attacked the day before by Moselekatse, and twenty-eight of their number had been murdered. After this and a second murderous attack, the migratory farmers fell back about four days' journey to the

south side of the Vaal River. Here, again, they were attacked by the Matabili, and lost 6000 head of cattle, and 40,000 sheep and goats. After which they again fell back to the sources of the Modder River. Here they were reinforced by a strong body of emigrants; and Maritz, the chief, with a chosen party of men, marched to retaliate on the Matabili, and on the 17th of January gained a bloody victory over them in the valley of Mosega, secured 7000 head of cattle, and their own waggons.

The news of this victory had an almost magical effect upon the Dutch colonists. Large caravans were daily to be seen hurrying across the border, and flocking to the standard of their expatriated countrymen.

By the most recent accounts, the united emigrants had advanced from Thaba Uchuu, in the direction of the Vaal River; and in May last upwards of 1000 waggons, and 1600 efficient men, were assembled near the confluence of the branches of the Vet River. A commando, consisting of 500 farmers, was preparing to march, to arrange matters with Moselekatse, or completely to subvert his power; after which their journey towards Louis Trichard's position will be resumed. There the corner-stone of a city will be laid, and a new Amsterdam will rear its head in the very heart of the wilderness.

Capt. Alexander, who was present at the meeting, stated that it was in his journey to the chief Moselekatse, that Capt. Harris had discovered and shot the very large and new species of antelope, which Capt. Alexander had taken charge of, and brought to this country from the Cape. He also mentioned that he had brought home with him a Dámara negro boy, who had performed his recent journey with him in South Africa.

Mr. Polack, lately returned from a residence of some years in New Zealand and in Madagascar, exhibited his sketch-book, containing various graphic portraits of the natives, and gave a detailed verbal description of the habits, manners, and trade of the New Zealanders.

#### ROYAL ASTRONOMICAL SOCIETY.

Dec. 8, 1837.—The following communications were read:—Observation of the Solar Eclipse of May 15, of 1836.—Moon Culminating Stars at the Observatory San Fernando. By M. Cerquero.—On a very Ancient Solar Eclipse observed in China. By R. W. Rothman, Esq. This is the famous eclipse which has been so much discussed by the Jesuit missionaries, De Mailla, and Gaubil; which has been vaunted as an irrefragable proof of the antiquity of the Chinese empire and Science; and for failing to predict which, the unlucky astronomers, Ho and Hi, were punished with death. The particulars are given in the *Histoire Générale de la Chine*, translated from the Chinese by Moyriac de Mailla, and the *Observations Mathématiques*, &c. published by Souciet. It seems that certain Chinese history, the *Chou-King*, said to be of the highest antiquity, but without date, contains a statement to the effect that, towards the beginning of the reign of Tchong-Kang, on the first day of the third Moon of Autumn, there was an eclipse of the Sun in the constellation Fang (Scorpio). Another chronicle, less ancient, but of which the date is still anterior to 460 B.C., states that the eclipse took place in the fifth year of Tchong-Kang, on the first day of the ninth month, and adds cyclic characters for the day and year, corresponding, according to some of the chronologists, to October 13, 2128 B.C. The chronologists, however, are not agreed with respect to the year of the eclipse. Some refer it to 2159 B.C.; others, as just stated, to 2128; and Gaubil, by whom the eclipse was calculated, and who cites the calculations of three other Jesuits in proof of the accuracy of his own, says it took place on the 12th of October, in the year 2155. Freret, on the authority of the calculations of Cassini, refers it to the 23rd of September, 2007. On account of these discrepancies, and the uncertainty occasioned by the imperfections of the Tables employed in the former calculations, Mr. Rothman undertook to calculate the eclipse anew, from the more accurate Tables now existing. He states, that for the Sun he employed Delambre's Tables, and for the Moon the Elements of Damoiseau; and that he has found the eclipse took place on the 13th of October, 2128 B.C., the instant of the greatest phase being  $12^{\text{h}} 8^{\text{m}} 47^{\text{s}}$  mean time from midnight



at the place of observation, and the magnitude 10.5 digits;—a result agreeing entirely with the indications of the Chinese chronicle.

The reader may see the arguments for and against the authenticity of this observation, in Delambre, *Histoire de l'Astronomie Ancienne*, t. i. p. 350, et seq. On the Repetition of the Cavendish Experiment, for determining the Mean Density of the Earth. By the President.

The Council has long had it in contemplation to repeat the celebrated and interesting experiment of the late Mr. Cavendish, for determining the Mean Density of the Earth, and a Committee was appointed more than two years ago to consider of its practicability. The object is now in a fair way of being accomplished, Her Majesty's government having been pleased to grant the sum of 500*l.* towards defraying the requisite expenses. The apparatus is, at this moment, in the course of being erected, at Mr. Baily's house, and, as soon as it is completed, the experiments will be commenced. During the time, however, that the subject has been in agitation in this country, it appears, that the same experiment has been undertaken by M. F. Reich, Professor of Natural Philosophy in the *Académie des Mines*, at Freyburg, in Saxony, who appears to have followed the same method as that of Cavendish. The apparatus was erected in a large room under the buildings of the *Académie*, the windows of which were carefully closed up, and other precautions taken to preserve a uniform temperature. To avoid currents of air, the oscillations were observed by means of a telescope fixed outside the door of the room in which the apparatus was placed, and directed on a mirror attached to the extremity of the arm, and illuminated by a lamp, also placed outside the room.

The masses, whose attraction was to be measured, were two spheres of lead, weighing 45 kilogrammes, or 695,061 grains. They were suspended by brass rods to a beam, moveable about a vertical axis. It was found, however, most convenient, to use only one of the spheres. Nearly two years were consumed in the necessary preparations; but when completed, M. Reich was enabled to perform the experiments during the three months of June, July, and August, 1837. Each observation required the determination of three quantities:—the distance of the centres of the large and small spheres, the time of the oscillations, and the deviation of the arm of the balance. The distance varied from 6.62 to 7.49 inches; the duration of the oscillations, from 6<sup>m</sup> 41<sup>s</sup>, to 6<sup>m</sup> 50<sup>s</sup>; and the deviation from 2.36 to .315 of an inch. The number of observations was 57. The mean of the whole gives the density equal to 5.44, a result which is almost identical with that of Cavendish.

M. Reich, also, used for the attracting mass a sphere of cast iron, of the same diameter as the leaden one, and weighing 30 kilogrammes, or 463,373 grains. Five observations with this sphere gave the density = 5.43. The only innovations on the method of Cavendish appear to have consisted in using only one of the great spheres in the same experiment, and in the mode of observing the deviation of the arm of the balance. The arm itself appears to have been nearly of the same length as that used by Cavendish, but we are not informed of its weight, nor of the weight of the small balls. The large spheres, however, were much inferior to those of Cavendish, their diameters being only 7 $\frac{1}{2}$  inches, and weight less than 27ths of those used by Cavendish. The employment of the cast-iron sphere is a new feature in the experiment, but it does not appear that the small balls were changed.

Mr. Baily concluded with remarking that, though these experiments are, on the whole, confirmatory of the general result obtained by Mr. Cavendish, they do not interfere with the plan the council of the Society had in contemplation, which was not merely to repeat the original experiment in a precisely similar manner, but also to extend the investigation by varying the magnitude and substance of the attracting masses, by trying their effect under considerable differences of temperature, and by other variations that may be suggested during the progress of the inquiry.

ENTOMOLOGICAL SOCIETY.—Jan. 1.—J. F. Stephens, Esq. in the chair. After various routine business, presentation of new works, and elections of

members, the Rev. F. W. Hope exhibited an extensive collection of splendid Insects from Ceylon and India, made by Col. Whithill; and Mr. Hanson exhibited another very numerous collection, made in North America, by Messrs. Doubleday and Forster. Mr. Raddon presented a quantity of Cayenne pepper, upon which a number of *Anobium panicum* had fed; likewise some portions of the external parts of insects found imbedded in peat, at the depth of fifty feet, in digging for the foundation of a bridge at Bristol. Mr. Shipster exhibited the nest of a Trap-door Spider, from South Australia, in which the door, instead of being circular as in *Cteniza nidulans*, was semi-circular, and of a very ingenious construction. Mr. Spence communicated a notice of the advantageous employment of children in collecting the Wire-worm, which attacks turnips, and which plan had been practised with much success in some parts of the country during the last autumn, and the crops thereby saved. The following memoirs were read:—Description of a hybrid *Smerinthus*, with remarks on hybridism in general, by J. O. Westwood, F.L.S.; the commencement of a paper, On the Use of the Antenne of Insects, by George Newport, Esq. The Secretary announced that the new Part of the Transactions was ready for delivery to the Members.

## MEETINGS FOR THE ENSUING WEEK.

MON.	Statistical Society .....	Eight P.M.
	British Architects .....	Eight.
TUES.	Horticultural Society .....	Two.
	Institute of Civil Engineers (Ann.) ..	Eight.
WED.	Geological Society .....	p. Eight.
	Society of Arts .....	p. Seven.
THUR.	Royal Society .....	p. Eight.
	Naturalists Society .....	Seven.

## MUSIC AND THE DRAMA

## DRURY LANE.

This Evening, THE DAUGHTER OF THE DANUBE; an INTERLUDE; and the PANTOMIME. On Monday, HAMLET, (*Hamlet*, Mr. Charles Kean); and the PANTOMIME. Tuesday, THE DAUGHTER OF THE DANUBE; and the PANTOMIME; between which (in One Act) THE LOTTERY TICKET, (*Warwick*, Mr. Buckstone). Wednesday, HAMLET; and the PANTOMIME.

## COVENT GARDEN.

This Evening, AMILIE; and the PANTOMIME. Monday, MACBETH; and the PANTOMIME. Tuesday, AMILIE; and the PANTOMIME. Wednesday, JOAN OF ARC; with THE ORIGINAL; and the PANTOMIME. Thursday, AMILIE; and the PANTOMIME.

## CLASSICAL SOIREEs.

MR. MOSCHELES has the honour to announce that his SOIREEs of CLASSICAL PIANOFORTE MUSIC will begin on SATURDAY, 27th inst., at the HANOVER-SQUARE ROOMS. Full particulars in the bills at the principal Music Shops.

MORI & LINDLEY'S CLASSICAL CONCERTS, WILLIS'S ROOMS, St. James's, for the Performance of Quartets, Quintets, &c., and Grand Pianoforte Pieces; interspersed with Vocal Music. The Directors beg to announce that these Concerts will take place on the following dates: the WEDNESDAY EVENINGS of Jan. 31 and Feb. 14; the THURSDAY EVENINGS of March 1 and 15. Performers for the Quartets and Quintets: Messrs. Mori, Tolbecque, Moralt, Lindley, and Dragnonetti. Pianists: Mons. Thalberg at the First Concert; Mrs. Anderson at the Second; and Pianists of great celebrity at the Third and Fourth Concerts. Vocalists: Mrs. H. E. Bishop and Mrs. Alfred Shaw. Miss Woodham, Miss Fanny Windham, Signori Catoni, Castellan, Begrez, Birzi, Giubelei, F. Labache, and Mr. Parry, Jun. Conductors: Sir G. Smart and Mr. H. K. Bishop. Subscriptions (transferable) for Four Concerts, 2*l.*; Single Tickets, 10*s*. 6*d*. each, to be had at Mori & Lavenue's Musical Library, 25, New Bond-street.

SOCIETY OF BRITISH MUSICIANS.—The fourth season of these Concerts commenced on Monday. The orchestra has never been precise—often, it has seemed to us, incorrect;—on Monday however, it exceeded its former exceedings in the matter of slovenliness; and we were sorry for the young musicians, who, in bringing their works before the public, had no better support to lean upon. But the new compositions produced lost but little by careless execution. Mr. Lovell Phillips's symphony, which opened the first act, deserves no higher praise than that of being fairly written: the close of its slow movement is picturesque, and commendable in its instrumentation. Mr. Macfarren's overture to 'Chevy Chase,' was *encored*: in his pursuit of what is spirited and characteristic, this young musician, who promised well, runs his art far over the boundaries which separate the original from the trumpery. Mr. Bennett's overture to 'Parisina,'—breathing many pleasant echoes of Mendelssohn,—opened the second act. In the first, Mr. Salaman played a somewhat disjointed fantasia of his own composition, on a subject from 'The Maid of Artois'; his performance was finished, expressive, and brilliant. The vocal music consisted of a glee by Mr. Attwood,

which was sweet and flowing; a MS. ballad, by Mr. Graves, sung by Miss Bruce; a romance composed by Mr. Allen, who would be excellent as a vocalist if he did not attempt to force too much heaviness into the tones of a tenor voice, naturally not of the fullest quality; and a somewhat antiquated air from Russell's 'Job.' In the second act a selection from 'Amilie' was performed. This music hardly bears the test of a concert-room; the theme of Miss Shirreff's polacca is singularly coincident with one of De Beriot's charming airs. The artists who appeared, besides those already mentioned, were Mr. Wilson, Mr. Stretton, Mr. Manvers (the most finished singer of the three), and the gentlemen who assisted Miss Bruce and Master Macfarren in the glee.

DRURY LANE.—Mr. Charles Kean made his first appearance in the character of *Hamlet* on Monday last. It may fairly be treated as his debut before a London audience, for it is his first effort since time and practice have matured his powers. So considered, we have great pleasure in reporting it to have been by far the best and most uniformly successful first appearance in tragedy which we ever remember to have witnessed, and in adding that it was acknowledged, as it well deserved to be, with plaudits long, loud, often renewed, enthusiastic, but without judicious. We shall not lose time in instituting comparisons between Mr. Charles Kean and the many other actors whom we have at various times seen in the part; they all had their beauties and their defects, as well as "their exits and their entrances," and so has he; our business is rather with what he is, than with what they were not. That *Hamlet* is one of those characters which cannot by possibility have complete justice done to it in the representation, will not, we presume, be questioned; but we are not of the number of those who would drive the play from the stage on that account. We know that perfection cannot be attained, but it is always interesting to see how nearly it may be approached. After having attentively watched the performance of Monday night we have no hesitation in pronouncing Mr. Charles Kean to be, in our opinion, the best living representative of *Hamlet*, and we are inclined to think him, upon the whole, the most satisfactory one we have ever seen. Something of this may be owing to his being the only man of any eminence in his profession whom we have had an opportunity of seeing while the elasticity of early manhood was upon him, but, whatever the cause, we speak of the fact as it comes before us, and it is the more gratifying to us to record it, because we did not anticipate, from his youthful efforts on the former occasion, that he would ever become so decided an acquisition to the English stage as he has now proved himself. Others have gone beyond him in particular points of the character of *Hamlet*, but we much doubt if any one has ever so well identified himself throughout with this "most amiable of misanthropes," as Hazlitt calls him. The melancholy arising partly from a contemplation of his father's awful end, and of the manner in which the knowledge of it has been imparted to him, partly from the line of conduct repugnant to his nature which destiny forces upon him, and the painful oppression caused by the conflict between the will to do its bidding and the wish not to do it; this melancholy, we say, together with the infirm procrastination of that which he well knows must be done, the self-reproaches consequent upon it, and, above all, the tenderness of the character, which has been too generally lost sight of, were as well preserved and as well given as the more impassioned parts. Trifling defects might be pointed out if we were inclined to look for them, but so they might in the finest performance that ever graced the boards; still we must say something, to show that we retain some smack of our calling, and that we are critics, not panegyrists. We think then that there was a deficiency of dignity, but there was an air of ease and gracefulness which went far to compensate for it. Dignity may be said to have left the British stage with the noble forms and faces of the Kemble family, and until some being or beings, constructed upon a similar principle, shall appear thereon, it will, perhaps, be in vain to look for it. The principal novelties in Mr. Kean's performance were—first, his getting rid of the old-established stage trick of carefully rolling one stocking half way down the leg to

prove insanity (a piece of trumpery which we hope has disappeared for ever with the grave-digger's half dozen waistcoats), and next, the manner in which he relieved the great scene with *Ophelia*, of the repulsiveness with which other actors have done Shakespeare the injustice of investing it;—the heart-broken tones in which he gave and repeated the injunction "To a nunnery—go," were well calculated to show that the misery he felt was at least equal to that which he was compelled to inflict upon the object of his heart's affection. We must add, in direct opposition to one opinion which we have seen in print, that, to our thinking, the instructions to the Player were never better given, if ever as well. We should not omit to mention the quiet and unobtrusive excellence of Mr. Compton's *Grave-digger*. This actor will be more liked the more he is known, or we are much mistaken; he is making his ground (we don't mean merely in the grave-digger) slowly and surely, getting a laugh when he can do so legitimately, and disdaining it when he cannot; doing justice to his author and credit to himself. Some new and beautiful scenery and a considerable improvement in the dresses add to the attractions of this fine play, which has been twice repeated to crowded audiences, with shouts of applause as refreshing as they are startling. The present week, in short, has placed a very deserving young man on the high road to fortune, and given to the London stage an actor it stood woefully in need of.

**HAYMARKET.**—A smart and sharply written one-act farce, with the ambiguous and unattractive title of 'Confounded Foreigners,' was produced here on Saturday last. We understand it to be the joint production of Mr. George Dance and Mr. Hamilton Reynolds; and it was completely and deservedly successful. From certain circumstances, which it is unnecessary to detail, an Irishman pretends to be a Frenchman, and a Frenchman to be an Irishman. The botheration consequent on this is well kept up, and affords an excellent opportunity for Mr. Power and Mr. Ranger to display their respective abilities. There was a great deal of humour in the dialogue as we heard it, but as the latter gentleman was evidently at fault now and then, we have a right to conclude that the authors had not full justice rendered them; for we have remarked, that be dialogue good, indifferent, or even bad, it is invariably better than the stuff which actors supply on the emergency of the moment. As the season closes on the 15th, it is a pity that the laughing career of so pleasant a farce should be so soon stopped.

#### MISCELLANEA

**Ancient MS. of the Gospels.**—The Rev. J. H. Todd, F.T.C.D., gave lately to the Royal Irish Academy a short account of a MS. of the four Gospels, of the seventh century and in Irish characters, which is preserved in the Library of his Grace the Archbishop of Canterbury at Lambeth. The volume is a small quarto, in the minute hand called *Caroline*, common to all Europe in the reign of Charlemagne, but now used only in Ireland, and known as the Irish character. The present volume appears to have belonged to Maelbrigid Mac Dornan, or Mac Tormán, who was Archbishop of Armagh in the ninth century, and died A.D. 925. By him it was probably sent as a present to Athelstan, King of the Anglo-Saxons, who presented it to the city of Canterbury. These facts are inferred from an inscription in Anglo-Saxon characters, (and in a hand of the ninth or beginning of the tenth century,) which occurs on a blank page immediately following the genealogy in the first chapter of St. Matthew. The discovery of this MS., and the satisfactory proof which facts afford of its Irish origin, are important, as adding another to the many instances with which we are already acquainted, of the employment of Irish scribes in the transcription of the Scriptures during the sixth and seventh centuries. It is now well ascertained that almost all the sacred books so highly venerated by the Anglo-Saxon Church, and left by her early bishops as heirlooms to their respective sees, were obtained from Ireland, or written by Irish scribes.

**Endless Fun; or, Pictorial Cross-readings.**—This is the name given by Mr. Spooner to a new game, which he has brought forward for the amusement of

our holiday folk, and lest, we presume, they should be too eager to hurry off to school again.

**Red Colouring Matter in Salt Marshes.**—We some time ago noticed the red colouring matter which had been observed in the saline pits or marshes of the Mediterranean, and then ascribed it, as others did, to a little Branchiopoda, called *Artemia salina*. But M. Dunal has, he thinks, disproved this, and ascribes it to a small plant, a true Protococcus, to which he has given the name of *Salimus*. In other reservoirs M. Dunal found another plant of an orange red, which is a species of *Hæmatococcus*; and in a third place he found a species of the genus *Protonema*. M. Dunal, however, is of opinion, that the two former may prove to be the same plant in different stages of development. The colouring matter of the *Hæmatococcus* stains the hands in a lasting manner.

**Fossils at Sausan.**—Further inspection increases the importance of the discoveries of M. Lartet and others, at Sausan, and fresh arrivals from him at the Academy of Sciences in Paris, produce new wonders. They combine the remains of animals, which, in all probability, no longer exist in nature, with some which do not appear to differ from those actually in being: the mine is still far from being exhausted, and a more favourable opportunity for the observations of geologists never before presented itself. The bones of the rhinoceros most abundant; after these come those of deer, with their horns, and if an estimation may be formed by their size, the remains of a small and elegant species of ass or horse must have been there deposited. New fragments of the *Macrotherium gigas* have come to light, which show that its claws bore a strong analogy to those of the *Orycteropus*. The bears must have been totally different from any yet discovered; and those bones which belong to an animal called *Amphicyon*, by M. Lartet, show a strong analogy between it and the dog.

**Carriages which do not upset.**—Some experiments have recently been made at Paris with carriages having six wheels, and so fitted up that they can be driven over mounds of three or four feet high without being upset. Five vehicles were attached to a train, and they were drawn rapidly in various directions, turning the sharpest corners and moving in a circle, and they were kept in equilibrium so admirably, that, notwithstanding the rapidity of the motion, persons in the carriages can pour out liquids and drink them without a drop being spilled.

**Roman Pontifical Vase discovered.**—The improvements now making in the Cemetery of St. Pancras, Chichester, have brought to light, within the last few days, a beautiful and perfect Roman Pontifical Vase, called a *Praefriculum*, being the second vessel of that kind lately discovered in the same place. This fine piece of pottery is in the possession of Mr. King. These curious vessels were used in Pagan funeral ceremonies, and contained the consecrated lustral water which was poured on the bones when burnt, in order to defend the ashes from the presence of evil spirits, or other contaminations.—*Hants Telegraph*.

**Improved Process of Manufacturing Glass.**—According to the ordinary methods of manufacturing crown, window, and other sorts of glass, except bottle glass, the silicious, alkaline, and other constituent materials are all in a state of dryness, or nearly so, when mixed together previous to fusion. The alkaline portions of these materials, when in such a state of dryness, or approximation thereto, are the products of certain tedious and operose processes of evaporation and calcination. Mr. Conthupe, a glass manufacturer, near Bristol, has lately obtained a patent for an improvement in the process of manufacturing glass, which improvement consists in adding the alkali, or alkaline salt or salts in a state of solution, or partly in a state of dryness, and partly in a state of solution, by which means, and according to the extent in which alkali, or alkaline salt, or salts, are employed, in such state of solution, the said processes of evaporation and calcination are dispensed with, and a much better result obtained at much less expense.—*Mechanic's Magazine*.

#### TO CORRESPONDENTS.

So many applications are made to us by letter directing the Publisher to forward stamped copies of this Journal to the writers, that we think it well to repeat that the Athenæum may be, and should be ordered of a news-agent or a bookseller—that it is only on special request that we can undertake to forward stamped copies from our own Office, and then only on payment in advance.

#### ADVERTISEMENTS

**KING'S COLLEGE, LONDON.**—SENIOR DEPARTMENT.—The following COURSES OF LECTURES AND CLASSES OF PRIVATE INSTRUCTION will RE-OPEN on Monday, the 10th inst., viz.:—**DIVINITY.**—The Rev. the Principal. **CLASSICAL LITERATURE.**—The Rev. R. W. Browne, M.A. **MATHEMATICS.**—The Rev. G. Hall, M.A. **ENGLISH LITERATURE.**—The Rev. Thomas Dale, M.A. **NATURAL PHILOSOPHY AND ASTRONOMY.**—The Rev. R. Moseley, M.A. **EXPERIMENTAL PHILOSOPHY.**—Charles Wheatstone, Esq. F.R.S. **POLITICAL ECONOMY.**—The Rev. Richard Jones, M.A. **Calus College, Cambridge.** **GEOLOGY.**—John Phillips, Esq., F.R.S. and G.S. **ZOOLOGY.**—Thomas Bell, Esq., F.R.S. and G.S. **CHEMISTRY.**—J. F. Daniell, Esq., F.R.S. **BOTANY.**—David Don, Esq., Lib. L.S. **HEBREW AND RABBINICAL LITERATURE.**—The Rev. M. S. Alexander. **ORIENTAL LANGUAGES.**—Duncan Forbes, Esq. **FRENCH LANGUAGE AND LITERATURE.**—Isidore Brasseur, Esq. **GERMAN** ditto—Adolph Bernays, Philos. D. **ITALIAN** ditto—F. Ronetti, Esq., Lib. L.S. **SPANISH** ditto—J. M. de Alcala, Esq., Lib. L.S.

#### JUNIOR DEPARTMENT.

The Classes will be re-opened on Tuesday, the 20th inst., January 10, 1838. H. J. ROSE, B.D., Principal. Admissions for each Student in the Junior Department or Medical Department as are desirous of residing in the College.

**UNIVERSITY COLLEGE, LONDON.**—MODERN HISTORY. Professor the Rev. Dr. VAUGHAN will commence his Course of MODERN HISTORY, on Monday, January 15, at 3 o'clock, p.m. The Lectures will be delivered on Mondays, Wednesdays, and Fridays, at 3 o'clock, and will embrace a Preliminary View of the General History of Europe during the Middle Ages; he will treat more at large of the Revolutions of State Power during the interval from the Accession of Charles the Fifth to the Commencement of the French Revolution. They are also designed to present definite views of the State of Religion, Government, Commerce, Learning, Art, Science, and Manners in those times, and to guide and stimulate inquiry on such subjects. JOHN HOPE, Esq., Dean of the Faculty of Arts. 2nd Jan. 1837. CHAS. C. ATKINSON, Secretary.

**UNIVERSITY COLLEGE, LONDON.**—THE SECOND DIVISION OF THE LECTURES in this Faculty commences on Monday, the 22nd inst. INSTRUCTION IN CLINICAL MEDICINE AND SURGERY at the University College Hospital, by the Medical Officers, Professors at the College. Prospectuses and further particulars may be obtained at the Office of the College. 2nd Jan. 1838. RICHARD QUAIN, Dean of the Faculty. CHAS. C. ATKINSON, Sec.

**UNIVERSITY COLLEGE, LONDON.**—JUNIOR SCHOOL. UNDER THE GOVERNMENT OF THE COUNCIL OF THE COLLEGE. HEAD MASTERS.

THOMAS HEWITT KEY, M.A., Professor of Latin, University College. HENRY MALDEN, M.A., Professor of Greek, University College. The School will RE-OPEN for the next Term on TUESDAY, the 16th January. The year is divided into Three Terms: First, Second, and Third. The Hours of attendance are from 8 o'clock to 4 o'clock.

The Subjects taught without extra charge are, Reading, Writing, the Proper familiar objects (Natural and Artificial), the English, Latin, Greek, French, and German Languages, Ancient and Modern History, Geography (both Physical and Political), Arithmetic and Book-keeping, the Elements of Mathematics, Natural Philosophy, and Drawing. Prospectuses and further Particulars may be obtained at the Office of the College. CHAS. C. ATKINSON, Sec. 2nd Dec. 1837.

N.B. The following Assistant Masters receive Boarders:—Mr. Behan, 16, Euston-square; Mr. Hardy, 32, Mornington Crescent; Mr. Haselwood, 20, Upper Gower-street; Mr. Wright, 35, Tonbridge-place.

**UNIVERSITY COLLEGE SCHOOL.**—Mr. HASELWOOD, Private Tutor and Assistant Master at the University College School, RECEIVES, under the sanction of the Head Master, a SELECT NUMBER OF YOUNG GENTLEMEN as BOARDERS, to be educated in the School of the College. Terms for Board and Private Tuition Forty-two Guineas per annum. Each Pupil has a separate bed. The number being limited, a term's notice is required prior to removal. The house adjoins the play-ground of the College, to which (with permission of the Council) a communication has been opened for the Pupil's recreation. Letters (post paid) addressed to Mr. Haselwood, 20, Upper Gower-street, Bedford-square, will meet with attention.

**FUMIGATING, HOT AIR, AND VAPOUR BATHS.** THE mode of treating Diseases by the Fumigating Method, as it is called, is yet but little known in England. It consists in submitting the whole of the body, with the exception of the face, to increased heat for fifteen or twenty minutes, which by impetus to the internal circulation, and by the various functions of the body simultaneously, is of itself of great service, and in obstinate cases, by conjoining the use of medicine, diseases, which were before quite intractable, are often cured by these means. But further assistance may be given, by surrounding the patient, whilst in the fumigating apparatus, or bath, with the fumes of any required medicine, which arise from the heat applied, and thus the system is medicinally influenced, and is desirable when the coats of the stomach and bowels are too weak to receive the requisite medicines.

This mode of treatment was established in France in 1815, by order of the French Government, on the unanimous recommendation of several medical committees, of which Dupuytren, Richevaud, Le Roux, Albert Pinel, &c. were leading members. It is now extensively used in France and on the Continent, and is rapidly extending: when Dr. Green was in Paris a few months ago, he found that more than 50,000 baths were administered at the single Hospital of St. Louis, during the years 1834, 1835, and 1836. This treatment is recommended in all Complaints of the Skin, Gouty and Rheumatic Pains, Scrofula, Obstructions, Swellings, and in those numerous ailments consequent on irregular circulation or secretions.—It may be resorted to under the guidance of J. GREEN, M.D. &c. &c. His own conduct of practice, for the last sixteen years, at No. 40, GREAT MARLBOROUGH-STREET, in whose late Work, entitled 'OBSERVATIONS ON FUMIGATING AND OTHER BATHS' published by Churchill, of Prince-street, 5, the subject is considered in detail, and illustrated by many instructive Cases, each authenticated.

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## FOR THE NORTH OF ENGLAND.

**WANTED, A RESPECTABLE YOUNG MAN,** of decided religious principles, as ASSISTANT. He must have a general knowledge of the above business, write a good hand, and be accustomed to the ledger and accounts. He will be required to board and lodge in the house, and a moderate salary. Apply by letter only (post paid), addressed X. Y., care of Simpkin, Marshall, & Co., Stationers'-hall-court, London.

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**THE** attention of Parents desirous of affording to their Children an Education in accordance with the intelligence and wants of the age, is directed to an Establishment conducted by a Gentleman who is a Member both of an English and German University—at the latter of which he resided several years; and having travelled much, he is perfectly conversant with most of the European Languages. The Course of Education embraces the Greek and Latin Classics, Mathematics, Natural Philosophy, French, German, and Italian, taught by Native Teachers residing in the house; History, Geography, &c. The Principal of this Establishment feels justified in holding out to Parents the certainty of Pupils who possess average talents, receiving in his School a sound Classical and Mathematical Education, together with instruction in the PRINCIPAL LANGUAGES of Europe, so that when they enter one of our Universities, or some Profession, Civil, Military, or Naval, they may be competent to engage in more enlarged studies with usual advantage. Young Gentlemen destined for Sandhurst and Addiscombe have been prepared at this Establishment with great success, and distinguished themselves by their attainments in Languages and Mathematics. The highest references can be given. Cards of address and terms may be had by applying (if by letter, post paid) to Mr. Rainald, 57, Pall Mall, London.

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All the Scholars have single Beds, which the foregoing charge includes, together with Washing. Each pupil is required to bring with him two pairs of sheets, six towels, a silver spoon, a knife and fork; and combs, brushes, a dressing gown, and slippers, independently of his wardrobe.

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Parents resident in India and the Colonies, by appointing in London responsible Agents, may enter into arrangements for educating their Sons at Wyke, which has long proved a comfortable home to boys, who, from remote places of the Empire, have been wholly under Dr. Jamieson's care.

As it often happens that there are junior boys of a family, whom their parents may desire to succeed their elder brothers at Wyke, arrangements have been made for educating a few little boys, from three to seven years of age, at Forty Guineas a year, including their Washing and a single bed. If these boys remain during the holidays, Five Guineas extra are charged for each vacation.

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A Quarter's Notice, or the equivalent charge, is necessary before the removal of any Pupil from the School.

Wyke, Dec. 26th, 1837.

**ENCYCLOPEDIA LONDINENSIS.—A BAR-GAIN.**—A Copy of this important Work, complete in 28 thick quarto vols. (including 4 vols. of Plates), half-bound, is published at 5s. may be had for 10 guineas.—Apply to C. Davis, 48, Coleman-street, City.

C. Davis's Catalogue of Books, comprising valuable Works on the Fine Arts, Antiquities, Topography, Natural History, Botany, &c., on sale at exceedingly low prices, is just published, and may be had gratis. Apply as above.

## Sales by Auction.

## SOUTHGATE'S ROOMS. VALUABLE COLLECTION OF BOOKS.

By Mr. SOUTHGATE, at his Rooms, No. 23, Fleet-street, on TUESDAY, Jan. 16, and 4 following days, including  
**THE LIBRARY** of the late Rev. J. WOLLASTON, F.R.S., among which were,  
Blomefield's Norfolk, 3 vols.—Edmondson's Heraldry, 2 vols.—Whitaker's Leeds, 2 vols.—Hunter's Doncaster Harrow's Works, 2 vols.—Critic Sacri, 3 vols.—Encyclopædia Britannica, 20 vols.—Transactions of the Linnean Society, 16 vols.—Curia's Flora Britannica—Sowerby's Botany, 17 vols.—Wood's Bulion, 3 vols.—Cox's Walpole, 3 vols.—Todd's Johnson's Dictionary, 3 vols.—Galerie de la Duchesse de Berri—Illustrated Walton & Cotton, 2 vols. folio—A Knot among the Bishops, 162 (supposed unique)—New Testament, 1538—Gentleman's Magazine, 150 vols.—Chalmers's Biographical Dictionary, 32 vols.—Nicholl's Anecdotes and Illustrations, 15 vols.—Scott's Novels, 32 vols.—Edinburgh Review, 47 vols.—London Encyclopædia, 22 vols.—An extensive and interesting Collection of Franks and Autographs—A few Manuscripts—Early printed Books, &c.  
Also, the LAW LIBRARY of a BARRISTER, deceased, Consisting of

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## NORWICH UNION FIRE INSURANCE SOCIETY, BRIDGE-STREET, BLACKFRIARS, LONDON; and SURREY-STREET, NORWICH.—CAPITAL £250,000.

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RECEIPTS for the renewal of Policies which became due on the 25th of December are ready for delivery, on application as above, or at any of the Society's Agents established throughout the kingdom.

The distinguishing principle of this Office is, that the parties insuring are, by the Deed of Settlement, entirely exonerated from responsibility; the whole of such responsibility being undertaken by a numerous and opulent proprietary, who have subscribed, to meet all contingencies, a Capital of £50,000. The law of partnership, operating in mutual Assurance Societies, is wholly excluded from this Society, whose Deed of Settlement has been framed by the ablest counsel, to effect that important object.

The confidence of the public in the stability of the Company may be inferred from this fact, that its business now exceeds fifty-four millions, and is rapidly increasing.

This Institution, both in its principles, funds, and management, is wholly distinct from the Life Society.

## NORWICH UNION LIFE INSURANCE SOCIETY, BRIDGE-STREET, BLACKFRIARS, LONDON; and SURREY-STREET, NORWICH.—CAPITAL £1,700,000.

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